1: Handy E-5 (1920-1921)1923 OX6 Marquesas OX6

exactly the same form as those used for beating *popoi*. It rested on legs called *toko papa*, spreading from a central support lashed to the board. The form is shown in the accompanying drawing (fig. 11, *a*). There was one pair of legs at each end of the board and another pair in the middle, so that the pairs of legs were at right angles to the body of the bier. The legs were carved with designs, and the feet with conventional human

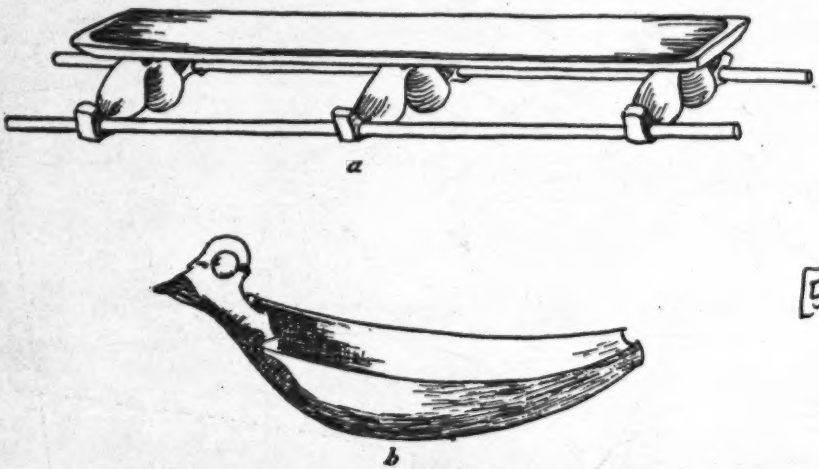

FIGURE 11.—*a*. Portable bier (drawn from one pair of legs supplemented by description); *b*, bowl for carrying the head of a dead chief (After Edge-Partington and Heape, Series 1, 48, No. 1).

figures. Poles for carrying the bier were lashed to the feet on either side. The bottom of the board was either carved or decorated with black or red ornamental sennit lashed over white bark cloth.

DISPOSAL OF BONES

The body was left on the bier until the bones had fallen apart. These were then scraped and bundled up *(kokonatua)*, the skull was removed, and a tight bundle was made of the bones by wrapping them in cloth and binding with sennit. According to an informant on Nuku Hiva, the process consisted in dislocating the bones, placing them in a pile, wrapping them with strips of sacred white cloth, wrapping around this a large bundle of *tapa*, and then tying the bundle with hibiscus bark or coconut fiber, and finally hanging it up to the roof of the house. Melville (23, p. 225)

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764 778 were erected. It would seem that Père Jean's term *ahu fenua* must refer to those that were attached to or near to the feast place, and that the *ahu ikoa kenana* were those used for burial.

Me'ae were usually owned by the chief as the head of the tribe. A chief or tribe might have one or many; private families had their own sacred places. Such evidence as has come to me, however, shows that these were never called *me'ae*, but were given various names—*taha tupapa'u, ahu, feia'u*—depending on their use. The *me'ae* of a chief, like all of his other possessions, was inherited by his first-born.

The names of *me'ae* are usually not subject to analysis or translation. Occasionally one can trace a name to mythological sources, as O'o Va'u, a *me'ae* in the valley of Vevau (Atu Ona), this name being taken from that of an ancient land prominent in mythology. The names of temples are rarely descriptive—another *me'ae* in the same valley is called Ke'i Ani *(ke'i*, pierce; *ani*, sky), but this is really the name of a small mountain in the valley, the top of which served as the temple. There are certain temple names which appear to have been favorites—that which recurs more frequently than any other throughout the group is Pou Au which was the name of the central *me'ae* of Vevau. The term used by Père Jean for the type of *ahu* used for burial, *ahu ikoa kenana (ikoa*, name; *kenana*, man), suggests that such *me'ae* were named after the individuals in whose honor they were built.

The placing of the platforms in the *me'ae* was determined by use and topography. They were built like those of sleeping houses and had one or several levels according to the requirements of their use. They consisted of a core of earth with broken stone and rubble in a casing of boulders or natural blocks. Some *me'ae* had several rows of equal sized smooth beach boulders *(kiva)* in the walls, and rows of cut, red-stone slabs *(ke'etu)* lining the borders of different levels like a curbing. Others [532] were ornamented with blocks carved as human heads, small conventionalized representations of the human figures in relief, and geometric bas-reliefs on red-stone slabs. There was no enclosing wall around the sacred place—the limits of the sacred precincts would appear to have been well enough known not to have needed such protection, and during rites, the sacred limits, beyond which the people must not pass, were indicated by stakes of fau wrapped with cloth.

The most important of the platforms was that which held the images. As a rule this was placed in a position dominating the rest, being commonly in such a location as to make it the rearmost of the group of platforms that constituted the *me'ae* as a whole.

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(*po'u akau nui*). Linton describes also hammer stones, rubbing stones used for dressing wood, and the use of coral and pebbles for smoothing and polishing (20).

These blocks were frequently carved with high relief designs representing human figures and geometric designs. (See fig. 13.) Large stone carving in the round was practiced in making the stone images (*tiki ke'a*) of tribal gods, which were carved in exactly the same conventions as were the wood figures. In stonework as in woodwork, the chief instrument used was the adz, serving in this case, of course, more for wearing away and chipping than for cutting.

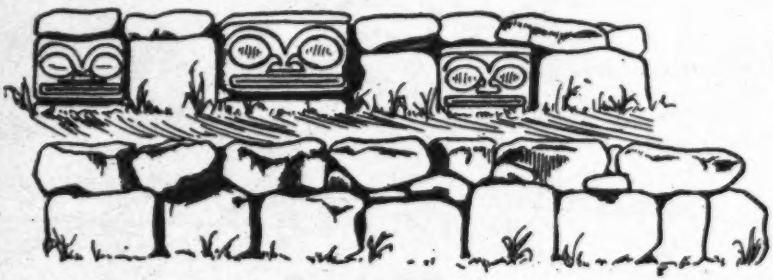

FIGURE 13.—A temple platform.

One of the chants and rites for the sacred first-born boy mentions *fatu*, sacred blocks of hard stone, that were put in the special structure erected for the rite. From these a piece was taken to make the new adz for the boy. This new adz was probably the *toki mana*. In the same chant is mentioned the use of wet sand for rubbing and polishing. Sharpening stones are to be seen everywhere today, blocks of smooth volcanic rock showing the worn spots and grooves made by grinding and sharpening adzes.

Gouges (*toki-koma, pakoma*—8) were made of stone as were also adzes. Linton describes the use of stone chisels hafted in wood, and casuarina mallets.

The rocks of great size that were used in constructing some platforms, and smaller stones too heavy for a man to carry were transported by means of a contrivance called *fata'a*, made of poles and logs, enabling a great number of men to lend their strength. The *fata'a* used in carrying great quantities of hogs to the betrothal feast was described as a great litter made by lashing cross-pieces on two long poles, which the men carried on their shoulders. On Ua Huka, a photograph was taken of natives carrying a large stone slung by a rope from a group of radiating poles resting one on top of the other (fig. 14.) At Pua Ma'u on Hiva Oa, a

1: Handy E-5 (1920-1921)1923 OX6 Marquesas OX6

778 attached to dance areas, I am uncertain. I have never been told of the use of them and have seen no record of their being found in sacred places. I am inclined to think, therefore, that in the Marquesas drums were confined to the feast places and were used only in connection with the rites practiced there.

Coral which is very commonly found in the platforms of the temples is known to have been used ceremonially in connection with the *tona pou* rite (see Sacred Chants), and it seems likely that it was used also as a part of the tribal rites as it was in Hawaii and Tahiti.

Stewart (26, pp. 251-252) mentions other small ceremonial objects:

> Sometimes, a human skull is placed in a curiously wrought urn adorned with flowers, and elevated in a similar manner. A cocoa-nut leaf, also, woven so as to represent a human victim, and fastened to a long pole, is borne along on the shoulders of two men; a principal priest then speaks aloud, as if asking a question, and all the rest answer in a shout. The vociferative part of this ceremony is also practiced when on the water in their canoes. Frequent use in these ceremonies is made of a piece of wood, with another fastened across the top of it; and also of a small canoe, decorated with human hair. At times, too, a *hami* or girdle, or other article is held up, and the name of a god invoked in a loud and bold manner; and when a surgical operation is about to be performed, the rude instrument of tooth or bone is elevated, in a similar way, towards the imaginary power, as if expressive of dependence for success on the skill that may be supernaturally imparted.

[826] Skulls were among the most important of the sacred paraphernalia associated with places of worship. The skulls of chiefs or priests were the tokens of the presence of their spirits. Garcia (14, p. 58) observed in a *me'ae* four skulls in one corner embellished with some sort of decoration. The taking of a dead chief's skull to the temple after the treatment of his body had been completed is described in the section on Death. Skulls were used in connection with the fishing rites (see Fishing); they were lashed on war canoes (see Canoes); and were used in other ways in ceremonial.

Images

778 532 The images (*tiki*) at temples represented deified tribal ancestors—chiefs and inspirational or ceremonial priests who had been famous in their time and whose spirits had become the tutelary deities of the tribe. These images were carved usually out of a tree trunk but sometimes of stone. In either case, they were carved in the typical Marquesan conventions (see fig. 22, *a*). Figures were for the most part of moderate size, though some were very large. Conventionalized human faces were also sometimes carved on the blocks which formed decorative elements in the walls of temple platforms. (See fig. 13). The image, or images usually stood at the rear of the sacred precincts on the uphill side or on the high-

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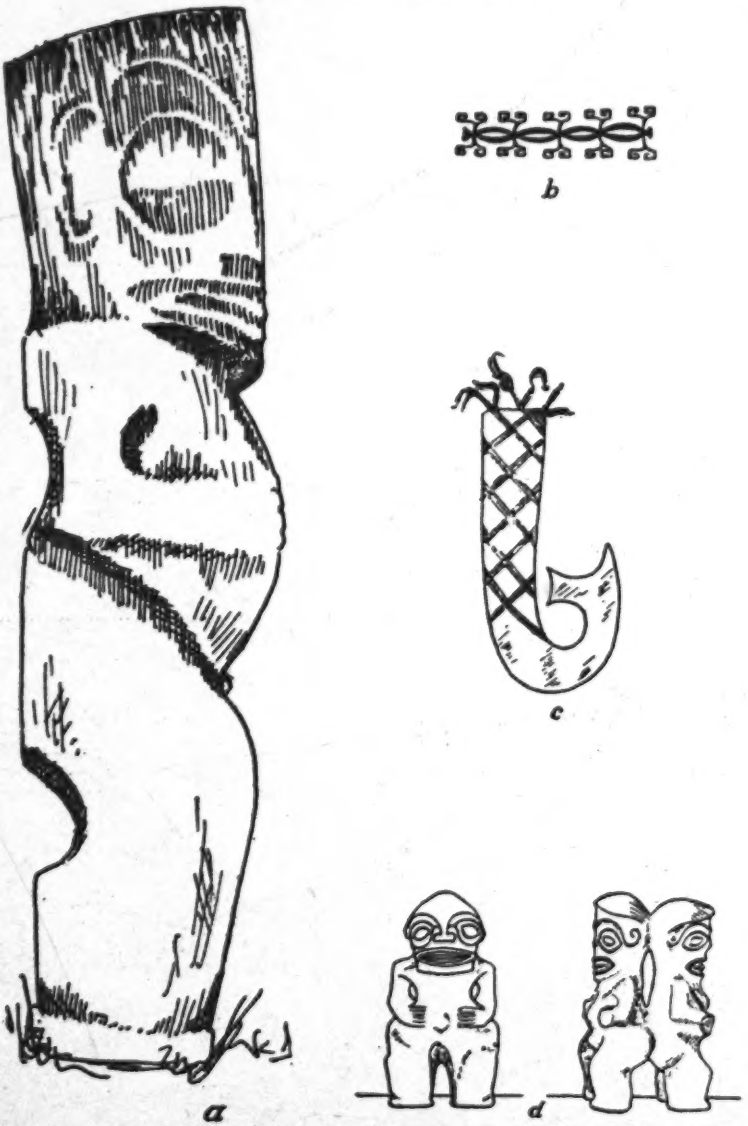

FIGURE 22.—Sacred objects: *a*, an image carved of wood (tiki); *b*, *tava* design; *c*, hook, called *tava*, for suspending human sacrifices; *d*, miniature stone images (tiki).

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est platform. In addition to these large permanent figures were miniature stone images (*tiki*), either single human figures or double figures (fig. 22, *d*) carved out of one piece, back to back. In order to insure success these were taken to the sacred place and there presented as votive offerings by those initiating some undertaking. By whom images were made, when, and with what rites is unknown. Undoubtedly, there were special carvers; images, like the house in the precincts, were probably made from time to time, as they were needed in rites. Images were girded with loin cloths. That these loin cloths for the gods were ceremonially made is indicated by the following translation from the manuscript of Dordillon (9): "The old *tuhuka* [probably ceremonial priest], who beat the *hami* [loin cloth] for Paiau, Tohotika, and Tamaputona [names of gods] might eat only in the evening." It was probably the loin cloth of the image that Stewart describes as being elevated while an invocation was pronounced (26, p. 275).

It is instructive to note the impressions of early visitors as to the appearance and arrangement of images in sacred places. Stewart (26, p. 267) describes figures as standing inside of the houses:

> The temples do not differ from the larger inhabited houses, except that they are always open in front. All we saw contained three images, one at each end opposite and facing each other, and one in the middle against the thatch behind.

The following description by Porter (24, p. 111) would indicate that sometimes the images stood in the open:

> In a large and handsome grove formed by bread-fruit, cocoanut, and *toa* trees . . . and a variety of other trees with which I am not acquainted, situated at the foot of a steep mountain by the side of a rivulet, and on a platform made after the usual manner, is a deity formed of hard stone about the common height of a man, but larger proportioned every other way. It is in a squatting posture, and not badly executed. His ears and eyes are large, his mouth wide, his arms and legs short and small; and, on the whole, is such a figure as a person would expect to meet among such a people where the art of sculpture is in its infancy. Arranged on each side of him, as well as in the rear and front, are several others, of nearly equal size, formed of the wood of the breadfruit tree. They are not more perfect in their proportions than the other, and appear to be made on the same model.

Such images as remain today, of course, stand on their platforms in the open and it is practically impossible to tell whether they had structures over them or not.

Garcia (14, p. 58) describes images of all sizes scattered about in a temple that he visited. In the middle of the place occupied by the images was an enormous stone figure roughly carved, about it a number of other figures, all of human form except one which represented a bird. (At Pua Ma'u there is an enormous stone image, apparently of a turtle.) About these were scattered the remains of offerings. Whether portable images

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or representations other than those used by the fishermen were employed in connection with public ceremonial is doubtful. Melville's description of the priest of Tai-pi consulting a small roughly carved image wrapped in cloth is of questionable authenticity. This evidence may be supported, however, by that of Stewart (26, pp. 250-51):

> Sometimes a bundle, which is called the "clothed god," consisting of a wooden log, wrapped in cloth, with four conch shells fastened upon it, is lifted up and carefully laid down again by the priests; all the people standing and making responses to an unintelligible jargon, during its elevation.

Altars and Offerings

It appears that some *me'ae* had altars for sacrifice and some had not. At both Ta'a Oa and Pua Ma'u on Hiva Oa are large carved, stone blocks, which stand on the main or uppermost platform and which served as altars for human sacrifices. On the other hand, such stone altars are lacking on virtually all other *me'ae* and there is no evidence that wooden ones were used. In one of the manuscripts of the Catholic fathers, however, the human sacrifice is spoken of as being made on the *akau* (which literally means wood or log), suggesting that wooden altars were used.

Offerings of all kinds were presented at both public and private temples. Remains of calabashes, coconut shell *kava* cups, fish, pigs that had been hung in the trees as offerings, and also whole canoes and parts of them are described as being in temple precincts by Garcia (14, p. 58). Melville (23, p. 101) also describes seeing the putrefying remains of sacrifices. Human remains after the bodies had been taken down from the trees in which they were suspended were buried in the ground of the sacred precincts. (See Human Sacrifice.) Human, animal, and fish bones, occasionally bits of ornaments, and other objects, are to be found today in the platforms of sacred places.

Human Sacrifice

The order of procedure at the time of human sacrifice was—first, the designation by the priest of the number required, then the seeking of the victims and their capture by warriors, the return home of the warriors with their prizes, and the presentation of them to the priests. The bodies were first taken to the feast place (*tohua*), whence they were taken to the *me'ae* for the rite of *fa'i fa'i heana*. According to Père Pierre (7), the victims were laid in a row face down on the ground in the *me'ae*. The *tau'a* lay down upon them, and the *tuhuka o'oko* performed the rite of *ha'i heaka*. Drumming and chanting continued for seven days. At Pua Ma'u I was told that at these great rites all the *tuhuna* (professionals) of every kind assisted in the temple precincts, constituting the chorus for the chant-

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Mrs. Handy on Hiva Oa. Stewart gives an excellent description of this headdress. (See Descriptions of Dress by Early Writers and The Warrior's Dress).

FIGURE 23.—Ornaments for the head and ears: *a*, warrior's headpiece made of shell (*uhikana*); *b*, woman's porpoise-tooth headdress (*peue ai*); *c*, ear ornament made of whale's tooth (*kahakai*); *d*, ear ornament carved of human bone (*toiana*); *e*, woman's tortoise shell ear ornament; *f*, carved ear-piercer.

The *uhi kana* was a large pearl-shell held in place over the forehead by a woven sennit head band. On the pearl-shell was an appliqued tortoise-shell design (fig. 23, *a*).

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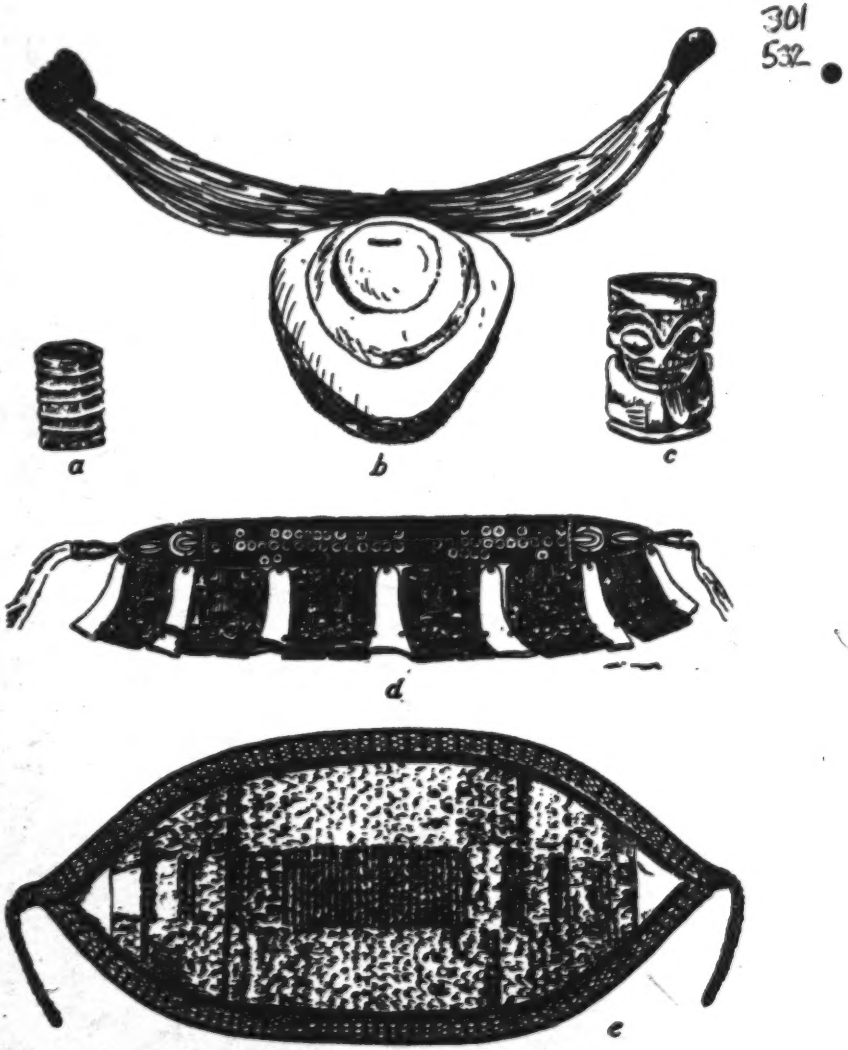

FIGURE 24.—Ornaments: *a*, bone hair ornament; *b*, pearl-shell breast piece (after Edge-Partington and Heape, Series I, 44, No. 2); *c*, bone ornament for the hair or for slings, drum cords, etc.; *d*, tortoise-shell crown from Hiva Oa (*pa'e kea*); *e*, feather head-piece from Nuku Hiva (*pa'e ku'a*).

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293 The *to'oto'o pio'o* (*tokotoko pio'o*) was a staff surmounted by a tuft of curled black hair. Around the upper end of the staff, immediately below the tuft of hair, was a finely woven band with design in colored

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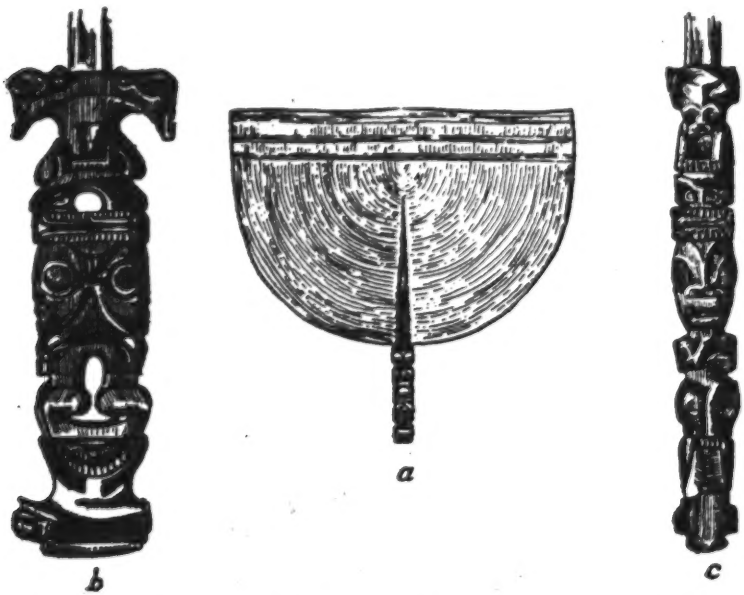

FIGURE 26.—Fans: *a*, ceremonial fan; *b*, detail of carving of a fan handle, front view; *c*, detail of carving of a fan handle, side view.

sennit (see fig. 25, *f*). These staffs were insignia for both chiefs and chiefesses.

DESCRIPTIONS OF DRESS BY EARLY VISITORS

291 The following descriptions selected from the writings of early visitors will give a better picture of the appearance and ensemble of costumes of 292 various types than is gained from the above detailed study.

Stewart (26, pp. 223-225) describes a warrior's costume. He says that the headdress (a *ta'avaha*) was—

> . . . a crescent, three or four inches broad at its greatest breadth, fixed uprightly in front, the lower edge following the line of the hair on the forehead, and the points terminating at each temple immediately above the ears. A neat border, the eighth of an inch wide, ran round the edges in a herring-bone pattern of alternate black and white, while the middle was entirely filled with the small, scarlet

1: Handy E-5 (1920-1921)1923 OX6 Marquesas OX6

Both men and
535 women were anointed and dyed with yellow *ena* and oil. They wore
[302] yellow *ti* leaves as girdles, and yellow *ti* leaves strung obliquely across the body from one shoulder, flowers in the ears, necklaces (*hei*) of flowers around the neck, and crowns of flowers on the head.

Arrived at a valley the party began to perform at the first house they came to, dancing and singing and inserting the names of the members of the family in their song. The family gave them a present for each name that was sung. In this way they proceeded up and about the valley, visiting every house. They ate wherever they happened to be at meal times. Usually the party slept at the house of the chief, but frequently they slept somewhere else. If a *hoki* party came to a valley seeking gifts, it was certain that inhabitants of the valley would return the compliment—it was the universal rule that an equal number of gifts must be given in return. This was a matter of pride with the valleys. It does not seem to have been so much a matter of rivalry and desire to outdo each other as of a strict squaring of accounts.

On Nuku Hiva a staff with hair and woven sennit (probably a *toko-toko pio'o*, see Personal Adornment) was always carried ahead of a *hoki* troupe as it proceeded. The prototype of the *hoki*, according to this informant, was the custom called *moko*, which consisted of parties going from one valley to others seeking gifts of food in preparation for a feast. There was, however, no singing or dancing connected with this ancient cutom. Each man seeking gifts carried on his shoulders a boy. (See Memorial Festivals.) This was the sign that it was a *moko*, and gifts and ornaments were given as demanded. In this custom, however, there was a squaring of accounts just as in the *hoki* on Hiva Oa. This Nuku Hiva informant claimed that the ancient term for *hoki* on that island was *haka eva'eva*. For this word Dordillon (8) gives this translation, "to sing and dance in honor of someone in order to obtain presents."

MUSICAL INSTRUMENTS

DRUMS

534 Drums were made of hollowed trunks of coconut or Cordia trees by professional drum makers. The head of the drum was made of a piece of shark's skin drawn taut by means of cords of sennit arranged after the manner shown in the accompanying sketch (fig. 29, *f*.) Small tiki figures carved of human bone served to tighten the head by drawing together the two cords passing through each of them, in exactly the same way as the heads of modern drums are tightened.

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113 27. Tregear, Edward, The Maori race, Wanganui, N. Z., 1904.
28. U. S. Hydrographic Office, Pacific Islands pilot, vol. 2 (Eastern Groups), Washington, 1916.
29. Vincendon-Dumoulin and Desgrae, C., Iles Marquises ou Nouka-Hiva, histoire, géographie, moeurs, Paris, 1843.
30. Wilson, James, A missionary voyage to the Southern Pacific Ocean, performed in the years 1796, 1797, 1798 in the ship "Duff," commanded by Captain James Wilson, London, 1799.

EXPLANATION OF PLATES

133 Plate I.—The Marquesas Islands in 1921.

342 346 417 291 312
A. Looking west into Taha Uku, Atu Ona (Vevau), and Ta'a Oa, probably the center of original settlement on Hiva Oa.
B. Modern houses on the site of an ancient feast place at Haka he Tau, Ua Pou.
C. Section of a temple platform in Tai-pi valley, Nuku Hiva.
D. Retaining walls of terraced taro plantation on a hillside at Haka he Tau, Ua Pou.
E. Village scene at Hokatu, Ua Huka.
F. Birth-house at Haka he Tau, Ua Pou.

Plate II.—Marquesas Islanders of today.

142 291 304
A. Puhe tete Haapuani, a *tuhuna tuai* who was my chief informant at Atu Ona, Hiva Oa—an example of the stocky native type. The illustration shows him standing beside the stone image of Taka-i'i at Pua Ma'u. Full blooded.
B. Te-ike Pupuni, a maker of food pounders on Ua Huka. Half Chinese.
C. Eo tafa of Ta'a Ua, Hiva Oa, showing typical tattoo body covering. Pure blooded. (The tattoo design was brought out by the use of paint.)
D. Teava'o of Atu Ona, Hiva Oa, an example of the lean native type. Pure blooded.
E. Honeno of Pua Ma'u, Hiva Oa, wearing an ancient bark-cloth *kami*. Pure blooded. He is a survivor of the times of cannibalistic warfare.
F. Tahia-ti'a-ko'e of Pua Ma'u, Hiva Oa, who recorded from her grandfather the creation chant and other sacred chants. She wears an old *peue ei* (wreath). Pure blooded.
G. Proiho of Umo'a, Fatu Hiva, a wood carver. Pure blooded.
H. Manu-peke of Hane, Ua Huka. Half Hawaiian.
I. Tavahi-tekao of Atu Ona, Hiva Oa. Pure blooded.
J. Taniha Teahu of Hane, Ua Huka. Pure blooded.
K. Tehono of Haka he Tau, Ua Pou. Pure blooded.
L. Tahia-po'o-heana of Hane, Ua Huka. Pure blooded.
M. Penapena, chief of Haka Hau, Ua Pou. One-quarter American.

304 532 Plate III.—Tattoo designs in the Marquesas: head, arm and hand designs.

1: Handy E-5 (1920-1921)1923 OX6 Marquesas OX6

304 PLATE IV.—TATOO DESIGNS IN THE MARQUESAS: A LEG DESIGN.

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PLATE V.—THE STORAGE OF BREADFRUIT IN SILOS.

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A. Basket for draining breadfruit.
B. *Ma* pit lined with banana leaves.
C. *Ma* pit, showing the stored *ma*, and the banana leaves projecting beyond the mouth of the hole.
D. *Ma* pit, showing tiers of *ti* leaves laid horizontally.

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252 PLATE VI.—THE STORAGE OF BREADFRUIT (*continued*) AND THE PREPARATION OF FEIKAI MEI PA'A.

A. *Ma* pit, showing covering of *ti*-leaf mats.
B. *Ma* pit, showing banana leaf covering.
C. Breadfruit for making *fei kai mei pa'a*, laid in a fern-lined trough of bark.
D. The trough closed like a tube for ripening the fruit.

252 PLATE VII.—THE PREPARATION OF FEIKAI MEI PA'A (*continued*).

A. The ingredients placed in a leaf-lined hole in the ground.
B. The leaves tied to form a bag.
C. The bags containing the ingredients, tied in pairs and hung over a pole.
D. The bag-laden poles placed across the oven.

PLATE VIII.—THE PREPARATION OF FEIKAI MEI PA'A (*continued*).

A. Small fau poles laid across the logs supporting the bags.
B. A layer of coconut palm leaves on the fau poles.
C. A layer of bark covering the coconut leaves.
D. The whole oven covered with earth and embers.

1: Handy E-5 (1920-1921)1923 OX6 Marquesas OX6

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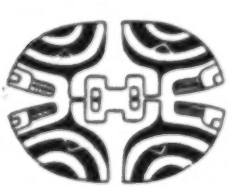

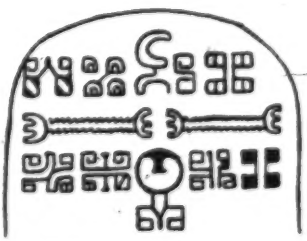

TATTOO DESIGNS IN THE MARQUESAS

[End Plate 3]

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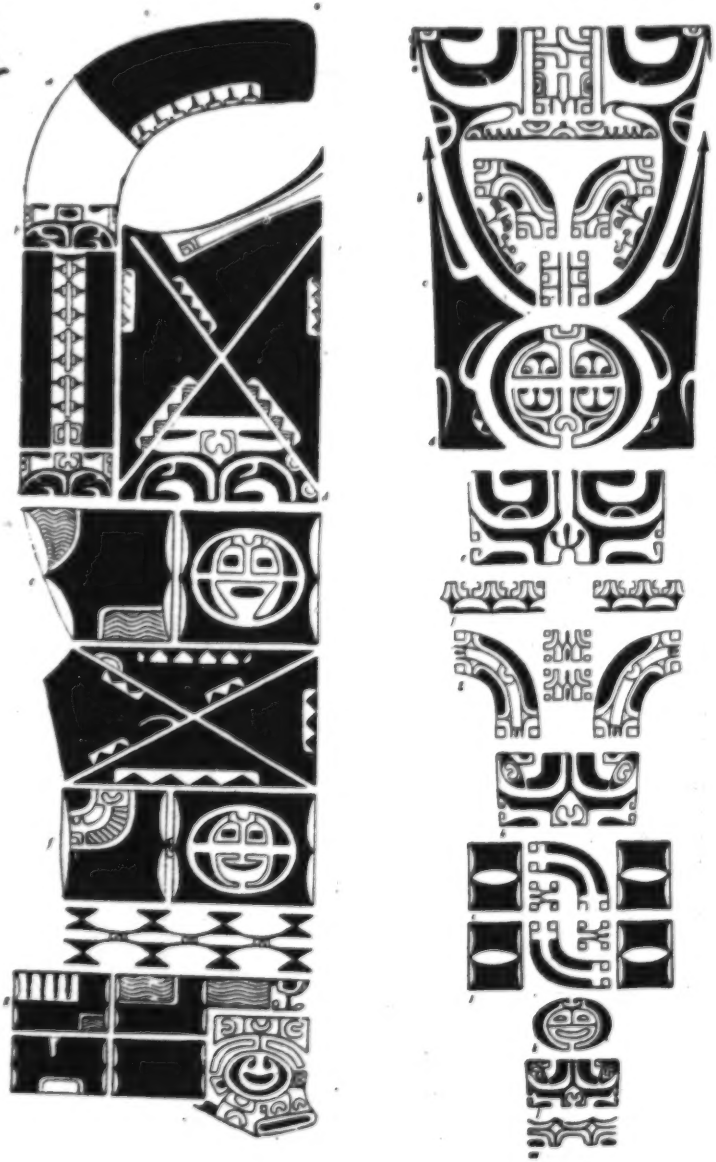

TATTOO DESIGNS IN THE MARQUESAS

[End Plate 4]

3: Handy E-5 (1920-1921)1930 OX6 Marquesas OX6

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ISAAC PUHETETE, CALLED HAAPUANI OF ATUONA, HIVAOA, STANDING BESIDE THE GREAT STONE FIGURE OF TAKAII, AT PUAMAU.

[frontispiece]

5: Porter T-5 (1812-1814)1823
OX6 Marquesas OX6

In one of those excursions, I was led to the chief place of religious ceremony in the valley. It is situated high up the valley of the Havvous, and I regret extremely that I had it not in my power to make a correct drawing of it on the spot, as it far exceeds in splendour every thing of the kind described by Captain Cook, or represented in the plates which accompany his voyage. In a large and handsome grove formed by bread-fruit, cocoa-nut, and toa-trees (the tree of which the spears and war clubs are made) and a variety of other trees with which I am not acquainted, situated at the foot of a steep mountain by the side of a rivulet, and on a platform made after the usual manner, is a deity formed of hard stone, about the common height of a man, but larger proportioned every other way. It is in a squatting posture, and not badly executed. His ears and eyes are large, his mouth wide, his arms and legs short and small; and, on the whole, is such a figure as a person would expect to meet among a people where the art of sculpture is in its infancy. Arranged on each side of him, as well as in the rear and front, are several others, of nearly equal size, formed of the wood of the bread-fruit tree. They are not more perfect in their proportions than the other, and appear to be made on the same model. Probably they are copies, and the stone god may serve as a model of perfection for all the sculptures of the island, as their household gods, their ornaments for the handles of their fans, their stilts, and, in fact every representation of the figure of a man is made on the same plan. To the right and left of those gods are two obelisks, formed very fancifully and neatly of bamboos and the leaves of the palm and cocoa-nut trees interwoven. The whole is handsomely decorated with streamers of white cloth, which give a picturesque and elegant appearance. The obelisks are about thirty-five feet in height, and about the base of them were hung the heads of hogs and tortoises, as I was informed, as offerings to their gods. On the right of this grove, distant only a few paces, were four splendid war canoes, furnished with their outriggers, and decorated with ornaments of human hair, coral shells, &c. with an abundance of white streamers. Their heads were placed towards the mountain, and in the stern of each was a figure of a man with a paddle steering, in full dress, ornamented with plumes, ear-rings made to represent those formed of whales' teeth, and every other ornament of the fashion of the country. 770 592

I believe, from what I have seen and learnt of these people, that their religion is the same as that of the Society and Sandwich Islands; a religion that not only perplexed Captain Cook, but all the learned men who accompanied him, and as may be naturally supposed, has greatly perplexed me. Their priests are their oracles; they are considered but little inferior to their gods; 771

6: Lisiansky T-5 (1803-1806) 1814 OX6 Marquesas OX6

concerning the customs and manners of the country, and found that she felt her consequence in its full extent. 1804. May.

Having distributed scissars, knives, looking-glasses, and other trifles amongst this royal group, we departed, to proceed to the house of our interpreter, and were introduced, on the way, to the king's grand-child, who is respected as a divinity by the islanders. The infant was exhibited by his uncle, who stood within the inclosure of the house. I expressed a desire that his little highness might be brought to me; but understanding that he was under the law of taboo, which would not permit him to leave the inclosure, I approached him, and presented him with a piece of white cloth. The royal family had accompanied us to this place, as well as the multitude; but of the latter, no one dared to pass within the prohibited boundary.

Our walk to the habitation of Roberts was extremely pleasant, as it extended along an eminence, from whence we had a beautiful view of our ships in the bay, and the plantations of the natives in the valleys. Though the house was not so large as many we had passed, it was well adorned on the outside with different kinds of fruit-trees, which afforded us, after our fatigue, a very acceptable repast. Being refreshed, we visited a burying-ground, which, I must confess, was by no means equal to my expectation. It contained but a few wooden statues, rudely carved, while cocoa-nut shells were strewed in such abundance on the ground, that we were greatly incommoded by them. Roberts informed us, that sacrifices to the dead consisted here of cocoa-nuts; and I observed one quite fresh, on the head of a statue, that was erected over a grave. I observed also the

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

ment of another slab, but as it projected beyond the end wall of the *paepae*, which was still in good condition, the carving was probably ornamental.

The use of stone figures for dwelling *paepae* was observed only in the valley of Pua Ma'u, Hiva Oa, although certain structures in Tai-pi Vai, Nuku Hiva, which were decorated in this way may have been the house *paepae* of religious personages. The Pua Ma'u *paepae* were certainly the dwellings of chiefs, and had been occupied as residences within the memory of persons living in 1920. In all of them the decoration consisted of three stone figures which were inset between the large *ke'etu* facing the raised rear section of the *paepae*. One of the figures was placed approximately in the middle, and the other two on either side about midway between the central figure and the ends of the platform. The heads of the statues projected wholly or in part above the level of the house floor, and in one instance the head had been carved in full round. All the other figures were carved in half to three-quarters round. A tenon approximately two-thirds of the width of the body was left on the back of the figures. The slabs adjoining the figures fitted closely against the tenons on either side so that when seen from the front, the statues appeared to stand in front of and against the wall rather than to be incorporated in it. (See Pl. XLI, *D-E*.) The faces, with the exception of one unfinished figure, were of the usual highly conventionalized Marquesan type, while the carving of all the figures was remarkably fine. The statues in one *paepae* are known to have been made in a neighboring valley and brought as gifts to the chief of Pua Ma'u at the time he built the house less than a century ago, but these figures represent the highest development of the Marquesan sculptor's art. They are truly admirable in both design and execution and prove that this phase of the native culture was anything but decadent at the time of the European conquest.

DECORATION OF THE HOUSE

The most important features of the house decorations were the carving of certain parts of the frame and the use of ornamental sennit lashings. In the carved decoration two distinct techniques were employed—the timbers were either sculptured into human figures, or ornamented with non-naturalistic designs.

Human Figures

The end and front posts of most ceremonial buildings and of at least some chiefs' dwellings were carved into human figures (Pl. XLI, *B*). A number of examples were seen, but only one site was visited in which the original position of the figures could be determined. In this structure, which was certainly ceremonial, the figures supporting the ridgepole had been placed with their faces toward the interior of the house. The corner posts of the front wall also faced inward;

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

346 the other front posts faced outward. A small figure on the end post of a mortu-
532 ary house also faced inward. It seems probable that this was the usual arrangement for end posts. The human figures were carved in full round, the convention employed being substantially the same as that used in the large idols of wood and stone. The heads were cylindrical, with flat faces upon which the highly conventionalized features were carved in low relief. They were finished at the top with a narrow horizontal band, above which a cylindrical neck considerably smaller in diameter than the head, supported the ridgepole or stringer. The ears, shaped like the chord of a circle, were shown as two thin flanges, projecting from either side of the head slightly behind its center. The forward surface of these flanges was carved with two scrolls of unequal length, the upper one being longer. The scrolls met at a point in line with the outer corner of the eye. In some figures a hole was pierced through the center of the lower scroll. A figure seen in Atu Ona, Hiva Oa, differed considerably from these. The roof timber of this house had rested directly upon the head of the figure without any intervening band or neck. The head was narrow, and short vertically with a marked occipital projection. The face was directed upward at an angle of about 35 degrees, and the features, although much weathered, indicated a high nose and generally naturalistic treatment.

The heads of the figures in a building usually showed uniformity in treatment and size, but the proportions of the body varied considerably, not only between the end and front posts but even between individual front posts. In the end posts the bodies and legs were unnaturally elongated, the idea evidently being to have the figure cover as much of the post as possible. In the front posts (Pl. XLI, *B*) the bodies were long and the legs disproportionately short or even lacking. The bodies as a rule showed little attempt at modeling, and were formed by a few simple planes; the arms were usually at the sides with the hands resting on the stomach. Both the upper arm and forearms were disproportionately short, and showed no attempt at modeling. The space between the upper arm and body in most figures was pierced, while the forearm was carved in rather low relief upon the body. In one specimen the hand was raised to the mouth and the upper arm was shown in the usual vertical position while the forearm and hand were unnaturally elongated; the space between the forearm and chin was pierced. The legs were always shown in a semi-flexed position with the space between them pierced. The thigh was usually short and the lower leg disproportionately long and heavy, but in the specimen from Atu Ona, the legs are naturally proportioned and well modeled. The feet were rarely indicated. The sex was usually shown but conventionally and without exaggeration of the parts.

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

The end post of a small mortuary house was decorated at the bottom with a small caryatid figure less than two feet high. The undecorated upper part of the post, which was of the ordinary triangular form, was nearly eight feet in length. No other specimens of this sort were seen and the form was probably uncommon.

Carvings on Posts

The use of house posts carved with non-naturalistic designs was quite common in Hiva Oa, Tahu Ata and Fatu Hiva. Only one doubtful example of post carving was seen in Nuku Hiva and Stewart's excellent description of the dwellings of that island makes no mention of this sort of decoration although he speaks of ornamental lashings (59, pp. 233-6). An informant of Ua Huka said that the house posts on that island were never carved with designs although he remembered the use of ornamental lashings and described them in some detail. It seems probable, therefore, that this type of decoration was little used in the northern islands of the group.

House posts decorated with carved designs retained their original rectangular or triangular cross section, the designs being rather shallowly incised upon the flat surfaces (Pl. XLI, *C*). Front posts were usually carved on the outer and inner sides; the lateral surfaces were left plain. Most end posts were carved on the flat inner side only, but a few were observed in which the two outer surfaces were also decorated. No two posts were exact duplicates, but all the posts from a single house showed more or less uniformity in the motifs employed. This was probably due to their being the work of a single artist.

Some of the posts had been carved with metal chisels, but originally the designs appear to have been hewn upon the posts with a special form of narrow-bitted adz. With this implement the artist worked free hand without a model, which accounted for the coarseness and irregularity of much of the work. The designs were never continuous from top to bottom, but were applied in horizontal zones of varying width. On a few posts there was a suggestion of an additional longitudinal division of the surface into two equal parts. The two surfaces of the outer sides of end posts were ordinarily treated as separate units. The grooves of the carving were usually semicircular in cross section, the raised surfaces between them being narrow and sharp edged. In some curvilinear designs small uncarved spaces were left, but as a rule the artist showed no appreciation of the value of plain surfaces and covered every inch of available space with carving.

In carving house posts angular-geometric and curvilinear patterns were used, but on analysis the number of motifs proved to be small. The designs in the posts studied may be given as follows:

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

while two other holes, one on either side, were pierced through the angle formed by the top and sides about half-way between the breakwater and rear end of the deck. The upper lashing holes, which served for the attachment of the ends of the side planks, did not pierce the cavity of the bow piece. 396 501

The neck, or portion lying between the breakwater and the figurehead, was two to three times the length of the deck. Its upper surface was flat, and was the same width as the deck immediately in front of the breakwater, tapering gradually toward the forward end. Its lower surface was hollowed for about one-half its length, the outer end of the excavation being cut to leave a semicircular projection like that already mentioned in the description of the ends of canoe underbodies. Beyond the end of the excavation a heavy flange projected downward, its lower edge being flush with the bottom of the end of the underbody when the bow piece was in position. On the outer side this flange curved up smoothly to the base of the figurehead. The lower edges of the sides of the excavated portion fitted accurately to those of the underbody, and were pierced with lashing poles. Above the edge, however, the sides sloped inward, the flat upper surface of the neck projecting beyond them on either side in a longitudinal flange.

The angle which the neck formed with the body of the canoe seems to have varied considerably. In the specimen photographed the neck is practically parallel to the upper edge of the underbody, and the early accounts and pictures would seem to indicate that this was usual. According to informants, however, it curved upward sharply beyond the end of the underbody, and all the recent canoe models show this feature in more or less exaggerated form. In the double canoe shown by Christian (10, p. 180), the neck of the bow piece of one canoe is of the form already described and curves upward at only a slight angle, while the neck of the other canoe curves up much more abruptly. In the second specimen the upper surface of the neck does not project over the sides, but curves down into them smoothly, as in the normal stern pieces.

The form of the figurehead and its relation to the neck can best be described by comparing it to a long handled shovel laid back up, the neck corresponding to the handle and the figurehead to the blade. The base of the figurehead projected out sharply from the neck on either side, while the forward end was semicircular or was bluntly pointed. The upper surface was convex, the point of greatest thickness being at the middle of the rear end. It was carved into a single, large, flat face, chin forward. The convention was the usual one except that the broad mouth was crescent shaped, and the ears were represented by thin semicircular flanges which projected from either side of the head just beyond its juncture with the neck. [532]

The Stern Piece

Two forms of stern piece were employed in the Marquesan built up canoe. The one shown in the accompanying picture (Pl. XLII, *E*) is apparently the commoner type. For the sake of convenience in description this form may be divided into three parts—the body, deck and tail.

The body of the stern piece was that part which rested upon the underbody of the canoe. It formed a third to a half of the total length of the stern piece, supporting the deck and tapering off into the tail at the rear. The lower surface of the body was deeply hollowed, while the outer sides curved inward gradually meeting in a distinct ridge along the median line of the upper surface. The lower edges were cut to conform accurately to the upper edges of the stern of the underbody, and were pierced with holes for lashings. The rear end of the body terminated in a heavy, downward projecting flange which rested against the stern of the underbody and was identical in form and arrangement with the corresponding flange on the bow piece.

The deck, although hewn in a single piece with the body, had the appearance of simply resting upon it, its sides and rear edge projecting beyond the sides of the body. Its upper

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

396 501 those of the supplementary breakwater, and two long poles like those of the stern platform were lashed to these, one on each side. The tips of these poles projected forward almost to the figure head. In rear platforms the top of the cribwork was probably floored in some way. The platform was quite small, and according to the early accounts, was occupied by only one man.

DECORATION OF CANOES

501 591 Canoe decorations fall at once into two classes—carvings and decorations incorporated into the canoe and temporary decorations. The use of ornamental lashings has been mentioned, but no details are available.

All informants agree that the bow and stern pieces, and less commonly the side planks, of large canoes were carved. The figurehead, at the forward end of the bow piece, consisted of single large flat tiki face but the designs used on the other parts of the canoe are said to have been either angular-geometric, like those used on house posts, or curvilinear like those used in tattooing. The bow and stern pieces of most canoe models are decorated with angular-geometric designs and these appear to have been more commonly employed on the actual 501 canoes. There was a tendency also to decorate the neck of the bow piece with 532 figures carved in high relief or by the attachment of separate pieces. One old canoe model (Pl. XLIII, *A*) has, down the center of the bow, two recumbent figures placed face up, with their feet together and their heads touching the front of the breakwater and the back of the figure head. They are carved in one piece with the bow, but are in almost full round, the only points of attachment being the tops of their heads and their buttocks. The bow piece of a second old model has down the center of the top a flat longitudinal ridge to which is lashed a thin vertical plank pierced with two large holes. The rear edge and bottom of this plank form a right angle and the forward edge is curved. In the picture of a Marquesan canoe given by Cook (14, p. 307) the bow has along its center three projections, evidently thin planks two or three feet long, which are recurved at the upper end, like pruning hooks, and have on the back two points. In front of these points large triangular holes are pierced through the plank. Porter (49, p. 79) says that some canoes of Ua Huka had on the bow a small board supported by a rudely carved figure of a man. The more recent models show no trace of these neck decorations. They seem to have been replaced by temporary decorations at an early time.

A small tiki figure was attached to the tip of some of the stern pieces. Stewart (59, p. 244) says that between the two sticks forming the tail of the canoe "a rude image of a god was suspended in a reclining posture." This is verified by a canoe model which has attached to the tip of the stern piece two broad wooden blades which project backward, diverging slightly. Between these blades there is a small tiki figure, facing the canoe in a nearly horizontal position. In Pua Ma'u a small full figure tiki was carved on the top of the tail piece.

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

distance up the blade. The two surfaces meet in a rounded edge into which the wings of the blade blend gradually. The knob proper is set at an angle with the neck, causing it to project slightly backward from the line of the blade. It is sharpened anteriorly and posteriorly except at the rear end of the outer surface, where it is sometimes flat. The knob thickens gradually from the neck to a point about two-thirds of its length from the base, then thins gradually to the tip, which is finished with a blunt edge. 501

This knob is the most characteristic feature of Marquesan paddles and its uniformity in shape and proportion in different specimens seems to indicate that it served some definite purpose. A number of explanations were given by the natives, the usual one being that it caused the paddle to make a pleasant sound when pushed through the water. Other explanations are: That the knob made the paddle a more effective club in sea fights; that it prevented the blade from being splintered when pushing off the rocks; that by means of it the paddle could be rested securely on the forked top of the outrigger; and that it kept the blade from side slipping in the water. The knob does fulfill all these purposes. A somewhat similar knob appears on paddles from Easter Island and Mangareva.

The manufacture of paddles of this sort called for a carefully preconceived design and great skill in execution. The finished instrument justifies the care expended upon it, however, for in balance and effectiveness these curiously shaped paddles are greatly superior to the European forms.

DECORATION OF PADDLES

In pre-European times paddles were decorated with carving applied to the knob at the upper end of the shaft, the blade, and possibly the terminal knob. Carved paddles are still manufactured in the Marquesas for sale to Europeans, and practically all specimens now in museums belong to this class. No authentic ancient specimen was seen, and it is impossible to tell whether the designs employed in the modern paddles are the same as those used in ancient times. 501 531

Two distinct techniques were employed. In paddles made of *mio* wood the designs were simply carved upon the surface. In paddles made of *hutu* wood (*Barringtonia speciosa*) on the other hand, the surface was first charred to blacken it, and the designs were then cut through the blackened wood to the natural white wood underneath, making the finished design show in sharply contrasted black and white. *Hutu* wood was rarely used for real paddles, and it seems doubtful whether this second technique was applied to paddle decoration in ancient times. 501 531 824

The knob at the upper end of the paddle shaft was carved either into two small tiki figures, placed back to back, or into two heads similarly arranged. The convention of representation was the usual one, flat features, spectacle eyes, and broad mouth. In some paddles the space between the figures was pierced. [532]

The paddle blades were elaborately carved on both the upper and lower surfaces, and in one specimen the decoration extended a short distance up the shaft. The area to be decorated was divided transversely into three or more zones which were treated as separate units. The lowest of these zones was semicircular, the outer edge corresponding to the bottom of the paddle blade. There was a strong tendency to make a large semicircular figure the principle feature of

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

By far the most elaborate pipe seen was in the possession of Mr. Frank Varney of Atu Ona, Hiva Oa. It is shaped like the bowl and fore-stem of an ordinary straight brier pipe, but has a tiki figure carved against the curve of the bowl in three-quarter round. (See Pl. XLIX, *D*.) The convention of this little figure is curious; the eyes are indicated by raised circles on either side of the head, and there is no distinct mouth or nose. A small beak-like projection at the bottom of the head, between the eyes, suggests that it may represent a bird. A hole has been drilled between the figure and the pipe bowl at about the level of the waist. This pipe is known to be very old and has been in the possession of a single family in Atu Ona for at least three generations.

BOWLS AND TRAYS

Stone bowls and trays are rare in the Marquesas, and the few specimens extant vary greatly in form and finish. The larger objects of this sort are usually quite crude. Some of the smaller bowls, on the other hand, show great skill in manufacture and are well finished and even decorated.

The largest object of this sort seen was a so-called tray which was built into the upper edge of a small platform in the *tohua* of Hutuhu'u, valley of Taipi-Vai, Nuku Hiva. It appeared to be a large fragment of a lava bubble which had been smoothed and slightly excavated on the inner surface, the outside being left rough. It was 3 feet, 6 inches long, with an average width of 2 feet, and an external depth of from 6 to 9 inches. Its form was likened by the natives to that of a canoe, a small natural projection at one end being pointed out as the prow, but the depression was really roughly rectangular. It is said that the bodies of victims who were to be eaten were laid upon this tray, but no other data could be obtained.

Another large bowl or tray of an altogether different form and use, was seen in the island of Tahu Ata. It apparently had been made from an oval water-worn bowlder, the outer surface left unworked. It was seen in the course of a visit so brief that exact measurements were impossible but the dimensions were approximately as follows: length 2 feet, 6 inches, width 20 inches, external depth 18 inches. The depression was circular, narrowing toward the bottom, and was about 14 inches in diameter and one foot deep. The rim was flat and rather carefully smoothed. Upon one end of the rim there was a cylindrical projection about 3 inches in diameter, and of the same height, which was said to be the base of a small tiki figure about one foot in height which was carved in one piece with the bowl. This little figure had been broken off and carried away many years ago. The bowl was built into the pavement of a large dwelling *paepae*, but informants were not certain that this was its original position. It

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

412 but their absence in Western Polynesia is of great interest and would seem to in-
171 dicate a well marked difference in culture.

If we exclude the curious stirrup pounders from Kauai in the Hawaiian islands and the New Zealand fern root pounders, we find a general similarity among Polynesian implements of this class. There are many minor differences in shape, permitting of the creation of a great number of subtypes, but the major differences appear in the finishing of the upper end or head. On the basis of these differences in head form we may divide the pounders into four types: domed, flat, phallic and transversed gripped. The domed form is characteristic of most Hawaiian pounders and seems to be limited to that group. The flat form appears as a minor type in the Marquesas and possibly in Hawaii, but is lacking elsewhere in Polynesia. It is normal in Micronesia, however. The phallic type is limited to the Marquesas. The transverse grip type is normal throughout Southeastern Polynesia, where it shows many local variations, and occurs as a very rare form in the Marquesas.

The normal Marquesan pounders resemble those from the Society Islands more closely in the form of the base, body and grip than they do those from Hawaii, but their phallic heads are more nearly related to the Hawaiian domed than the Southeastern transverse grip type.

STONE FIGURES

● 532 The Marquesans excelled all other Polynesians in the manufacture of stone figures. Although none of their carvings equalled the great Easter Island statues in size, they ranged from large figures over eight feet high to little statuettes scarcely six inches tall. Between these extremes there were all gradations in size. For the sake of convenience the statues will be divided into those which were intended to be permanently set up and those which were portable, only the portable one being considered here. A single object of uncertain significance, which does not belong in either of these classes, will also be described.

532 A number of small stone figures of fish were used in the *me'ae* of the fish-
778 ermen. These figures were used one at a time and those not in use were buried within the precincts. The figure in use was placed upon an altar within the main house and was kept there as long as the catches were good. If the luck changed it was removed and replaced by another. According to a different account, which could not be correlated with the above, the small fish figures were the property of ordinary individuals. When the owner went fishing he took the image with him and threw it into the sea, and so great was its mana that on his return he would find it again at a given place, to which it had supernaturally returned.

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

None of these fish figures were obtained by the expedition and they are rare in collections. Those seen were for the most part of cylindrical or flat oval form, poorly finished and having incised upon one end a rude representation of a fish's head. In one specimen the only feature indicated was the curve of the gill cover. A single very fine specimen in the collection of M. George La Garde of Tahiti has a flat base and high back which slopes upward almost to a point. It is highly polished all over, and bears upon one end a carved head of human or semi-human type.

The small human figures were of two types, single and double. They were used in healing the sick, and also as real votive offerings. They were made by special *tuhuna*, and were carried to the *me'ae* of the god invoked and there left by persons desiring success in any enterprise. (Handy, personal correspondence.)

The single figures show more or less variation, but all appear to fall between the extremes represented by two specimens in the Bishop Museum's collections. Plate LV, *A* shows a short squat figure having a large head with a projecting jaw.

The features are like those of the heads of tiki headed *popoi* pounders of normal type except that the ears are represented as simple knobs. The head is set directly on the shoulders, and the bottom of the jaw is some distance below the level of the top of the shoulders. The arms are thin and unmodeled with short upper and long lower parts, and are shown flexed, with the hands resting upon either side of the body in front. The space between the upper arm and the body is pierced, while the lower arm is carved in high relief and the hand in low relief. The fingers are barely indicated. The back of the figure is concave with a well marked ridge across the shoulders. The breast slopes outward and downward from the head to the level of the hands, and the stomach, between the hands, is shown as a rounded protuberance. The legs are short and are shown in a flexed position, the upper edge of the thighs being parallel to the forearms. The thighs are thin and the buttocks project in the rear as a flange. The lower leg is very heavy, and is separated from the thigh by a horizontal groove which runs across the back and around to the middle of the outer side of either leg. The space between the legs is pierced nearly to the level of the knee. The lower leg tapers slightly toward the foot, which is represented by a thin flange, longest in front. In the middle of the side just above this flange, there is a small knob, probably representing the ankle bone. The sex of this figure is not indicated. A raised band, running from the back of the head to the middle of the shoulders, is pierced with a transverse hole which probably served for the attachment of a cord. The dimensions are: height, 7 inches; maximum width, 4 inches; shoulder width, 3 inches; length of head, 2½ inches; width of head, 2½ inches. The whole surface appears originally to have been polished, even the bottoms of the deepest cuts being rubbed smooth.

It is evident that the maker of this figure possessed remarkable technical skill, and its grotesque proportions can only be explained by the assumption that he was not attempting to represent an actual human being, but to reproduce an established convention. The majority of the small stone figures agree more closely with this specimen, especially in facial type, than with the one about to be described.

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

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Figure *B*, on the same plate is also highly conventionalized, but it appears less grotesque. It is of nearly the same height, but the figure is more slender and the proportions more nearly approach those of the human body.

The head is large and is set directly upon the body, but the mouth is smaller than in *A* and the nose is rather small and naturalistic, with a high bridge. The eyes are shown as long ovals having a raised rim and central ridge, and are connected with the nose by narrow bands. Above each eye there is a raised band whose inner end connects with the base of the nose while the outer end, behind the eye, thickens to form a small ear flange. The arms are carried in the same position as those of *A* and are unmodeled, but the proportions of upper arm and fore-arm are almost natural. The fingers are not indicated. The body is proportionally much longer than that of *A*, its sides are rounded, and the whole treatment is surprisingly naturalistic. The back of the body is nearly straight. Along the middle of the top of the shoulder there is a well marked ridge running from the head to the shoulder tip. From the tip of the shoulder a second ridge slopes downward and forward across the chest, its inner end curving upward abruptly toward the throat. This probably represents the line of the collar bone. A short distance below this line there are two small smoothly rounded protuberances which represent the breasts, while the navel is shown by a small circular pit placed midway between the hands. The sex, male, is indicated by a small conical knob. The short legs are flexed, but the thigh is rounded and the buttocks project to only a natural degree. The lower leg is thick and heavy, and the foot is large. The ankle bone projection is well marked. The back of the head was pierced for suspension by boring two holes, one downward from the top, and the other upward and forward from the bottom.

The convention of the double figure (Pl. LV, C) corresponds approximately to that of the single figures just described.

The two figures are placed back to back and joined at the buttocks and at the shoulders or backs of the heads. The form of the head differs somewhat from that of the other two figures described, and one figure has a hand to the mouth, a pose not uncommon in Marquesan art.

A curious object shown on Plate LV, *D*, which may have been a votive offering or have represented a deity, was found in an old *me'ae*.

This article is a roughly conical piece of cellular lava which appears water worn and shows no signs of working except at the upper end where it has been carved into two heads, set back to back and separated by a groove. The stone is so coarse that it is impossible to determine the convention of the carving. The lower end of the object is smoothly rounded, and but for its size and weight the whole might be taken for a very crude *popoi* pounder. Natives could throw no light on its use.

Stone figures appear to be entirely lacking in Samoa and Tonga, but small figures are found throughout most of marginal Polynesia. They are numerous only in the Marquesas. Fish figures are found in Hawaii, the Marquesas and Society Islands, although there is little information as to their use and significance in Hawaii. Small human figures occur in Hawaii and the Society Islands, but are rare in these localities. The little kumara gods of New Zealand are well known and appear to be fairly common. The figures from the different localities seem to conform in every case to the local convention and have little in common.

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

(5) REPRESENTATIONS OF NATURAL OBJECTS

415 532 The Marquesans appear rarely to have carved representations of natural objects other than human beings upon their containers, although a statement of Langsdorff that they carved upon their bowls "little figures of human faces, of fish and of birds" (38, p. 172) may indicate that this was done in former times. The representations of natural objects upon the containers examined may all be assigned to some one of three classes: representations of human beings, representations of animals or insects, floral designs. With the exception of the human figures carved upon one box, all such representations are highly conventionalized and are linked by intermediate forms to various purely decorative designs.

(6) REPRESENTATIONS OF HUMAN BEINGS

The decorations on Plate LXIV, *A* may be divided into three classes: more or less naturalistic figures, which occur only upon the specimen mentioned in the preceding paragraph; angular-geometric figures; and figures carved according to the tiki convention.

The naturalistic figures (drawings No. 1) are crudely executed, resembling the drawings made by a child. The persons are represented with the legs apart and the arms akimbo. The body and limbs are shown as simple lines or bands. In one example the toes are indicated. The heads are disproportionately large and the features, when shown, are grotesque. Curiously enough the faces have little or no resemblance to those of figures of the tiki type.

Angular-geometric representations of human beings appear to have been employed exclusively in the form of narrow bands (drawing No. 2) The representations consist of an inverted triangle, representing the head, below which there is a cross line for the shoulders, with three vertical lines, representing the body and arms. No other features are indicated. Representations of this sort sometimes occur in the same bands with decorations *L*, *M* and *N*, shown on Plate LXII, and it is possible that those band decorations originated from representations of human figures.

Human figures carved in the round or in relief appear to have been almost never used upon containers; but flat figures, which stand to the true tikis in the relation of a line drawing to a bas-relief or statue, were extensively employed. They evince a strong tendency to modify the body by substituting decorative elements for its various parts, or to eliminate the body altogether. The convention used for depicting the features was essentially the same as that of the true tikis, and a suggestion of the relief form is usually retained in the modeling of the eyes within and above the rings. (Drawings No. 3.)

The eyes are shown by two rings joined at the inner ends and continued at the outer ends into horizontal bars which terminate in double spirals or scrolls, representing the ear. The

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

bridge of the nose is usually indicated by a straight line, and the nostrils by semi-circles or semi-ovals. The mouth is shown as a simple oblong or narrow oval with a longitudinal central ridge, and in a few designs the teeth are indicated by short transverse grooves. There is usually a horizontal ridge across the eye ball, but in some figures the eye ball is smoothly rounded and in one specimen there is a distinct central disk, like a pupil. The most interesting feature in connection with the use of tiki figures is the gradual elimination of details. Not only is there a strong tendency to omit the body, but the features of the face are discarded one by one. The first to be lost is the mouth, followed, with equal frequency by the nose or ears. In a few carvings only the linked ovals of the eyes remain, and in some designs a single unmistakable tiki eye, with an attached ear, is used as a separate element.

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(7) REPRESENTATIONS OF ANIMALS OR INSECTS

Three motifs appear to be highly conventionalized representations of some animal or insect. (Pl. LXIV, *B*.) Two of these motifs each occur upon one specimen only, while the third, with many modifications and variations, plays an important part in bowl design.

The simpler of the rare motifs (drawing No. 1), found in only one specimen, consists of a broad straight groove ending in a circle or semi-circle and having along either edge a fringe of diagonal lines. The whole form suggests a centipede, but it can not even be said with certainty that a representation of a natural object is intended.

A second rare motif, also found upon one specimen only, has a long narrow body in the form of a pointed oval, at one extremity of which are placed forelegs and a head and at the other hind legs with a suggestion of a tail.

The body is decorated with a single longitudinal groove and has on either side a number of short transverse grooves, apparently representing a spine and ribs (drawing No. 2). Each pair of legs, with the head or tail, is treated practically as a separate unit, the form suggesting the crosses shown in Plate LXIII, *B*, 1. The space along either side of the body is filled in the original with unassociated designs carved at a lower level. The whole treatment is so conventional that identification is difficult, but it seems probable that a lizard is intended.

The third motif is comparatively common in the modern commercial work from Fatu Hiva and shows a more or less standard form, with many examples which have been modified in various ways. The standard figure and various modifications are shown on Plate LXIV, *B*, 3.

The standard figure consists of a long oval with which are connected three pairs of spirals, two being attached at either end and the third pair somewhere along the sides. There is usually a suggestion of a head at one or both ends.

A more or less standardized variation, which may have been originally a separate motif (Pl. LXIV, *B*, 4) has a shorter and broader oval body, with or without a head, from the upper end of which spring two broad curved bands, while to the lower end are connected two spirals or separate scrolls. This form grades imperceptibly into purely decorative designs with no suggestion of representation.

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

FLORAL DESIGNS

415 532 Representations of plant forms are quite rare, and true floral designs are represented by only three examples. In two of these, which appear upon the bottoms of two bowls so closely similar in other details that they are probably the work of the same artist, the center of the flower is represented by two concentric circles, around which the petals, represented by small ovals, are placed radially. The interior of some of the petals is decorated with herringbone design. (See fig. 9, *a*.) Upon a third specimen, groups of small pointed ovals, apparently representing bunches of leaves, are used to fill in the details of one of the larger designs. (See fig. 9, *b*.)

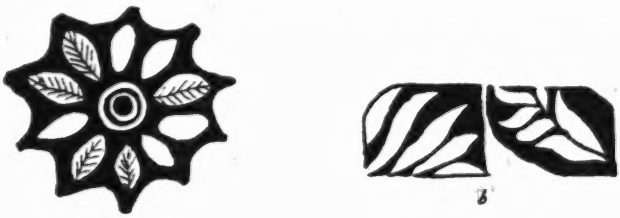

FIGURE 9.—Drawings of Marquesan floral designs.

416 531 From the specimens examined it seems that angular-geometric designs played a very minor part upon most containers, but they appear on a few specimens to the practical exclusion of curvilinear designs. Specimens showing anything like an equal frequency of occurrence of the two types of design appear to be entirely lacking. At the same time there is a strong tendency to give an angular form to designs which are basicly curvilinear. This tendency is most pronounced in the new specimens. The commonest of all design elements appear to have been the spiral and the hook scroll, segments of concentric ovals or rectangles ranking next in importance. Tiki figures, representations of animals or insects and combinations of crosses and hook scrolls are the most important motifs, as distinguished from design elements. *Mata* and *koake* are rare, while *pokaa* and *cipuoto* are not common.

COMPARISON OF POLYNESIAN CONTAINER DESIGNS

415 531 171 Containers decorated with carved designs appear to have been unknown in western Polynesia and Hawaii. In other regions, except Easter Island and Chatham Islands, they were used to a greater or less extent, but reached their highest

[9] The relation of Marquesan designs as a whole to those of other parts of Polynesia have been discussed fully in a paper by Ruth Gronner (23). Only the most important points will be enumerated here.

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

ARTICLES USED IN GAMES

This section includes the various objects which were used by the natives in their sports and amusements. The best known and most striking of these toys are the stilts.

STILTS

Marquesan stilts are made in two parts, a shaft and a step. A modern stilt is illustrated on Plate LXVIII, *A*. The shaft consists of a round pole of some light wood, usually fau, with a diameter of 2 to 3 inches and a length of 5 to 7 feet. In the best made specimens the upper end is carved into a rounded grip. The stilt shafts are carved with simple designs.

For convenience in description the step may be considered as having two parts, a long lower section, which rests against the shaft, and a projecting upper portion or foot rest. In an average specimen the lower section is 9½ inches long, with a width of 1¾ inches at the upper end and one inch at the lower end. The inner side is slightly concave, to fit the stilt shaft, the concavity being deepest at the top. The foot rest in the shape of a broad hook, with a strongly convex outer, and slightly convex inner surface, and a rounded end.

In the commonest type of ancient stilt steps (Pl. LXVIII, *B*, 2) the space between the lower section and the foot rest is bridged by a small human figure, its buttocks and legs carved in high relief upon the lower section, while its head rests against the foot rest.

The whole effect is that of an Atlantid or Caryatid. The space behind the body of the figure is pierced and serves as an eye through which the lashings are passed. These figures are carved in compliance with the ordinary tiki convention, with a disproportionately large head, short arms, and short flexed legs. The face shows the usual spectacle eyes, scroll ear, flat nose and broad mouth, and the top of the head is encircled by a narrow band bearing simple incised designs. The arms are shown either at the sides, with the hands resting upon the stomach, or raised on either side of the head as if to help support the weight of the foot rest. Most bodies show slight modeling, the line of the collar bone and the nipples and navel being indicated. The entire body and limbs are usually covered with shallow grooves, arranged to conform to the contours, while similar grooves in either straight or geometric patterns, cover both the inner and outer surfaces of the footrest.

In a specimen in the Peabody Museum of Cambridge a whale's tooth pendant from a cord is carved in low relief around the neck of the figure.

There were a number of variations from this form of step. Two figures carved back to back were often used with their sides against the step, or two figures were placed one above the other, the lowest carved in high relief, while the body of the upper figure was in the round. In this design the upper figure was frequently represented as kneeling (Pl. LXVIII, *B*, 1). A specimen in the Bishop Museum is decorated with two superposed figures of rather fantastic form, and has flat tiki faces carved on the foot rest. (Pl. LXVIII, *B*, 3). The space behind the figures is pierced. This specimen is obviously modern and unused, and it seems probable that it is a degenerate example made for sale.

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

The Hawaiian and Micronesian slings are much cruder in construction than the Marquesan slings, and have little in common with them. The Marquesan and Society slings, on the other hand, are practically identical, corresponding not only in form, but even in such minor details as the occasional use of fau bark for the release cord. It is rather curious that such close correspondence should be coupled with the use of prepared stones in the Marquesas and their absence in the Society Islands.

The information on Marquesan spears is too incomplete to justify extensive comparison, but it is suggestive that the practise of cutting or piercing the shafts of javelines so that the head would break off in the wound appears to have been limited to the Marquesas and New Zealand. The thrusting spear with long easily broken barbs appears to have no Polynesian parallel, but is rather suggestive of certain north Australian forms.

A comparison of Polynesian club forms is especially interesting. The Hawaiians seem to have made only secondary use of the club, and the Hawaiian examples for the most part are short bludgeon-like weapons of rather inferior workmanship. There are some indications that a longer bat-like type was also in use, but it seems to have been numerically unimportant. The Marquesans seem to have entirely lacked short clubs, both their types, the *uu* and paddle club, being heavy and of unwieldy length. The natives of the Society Islands used clubs of two types, one a short bludgeon, the other a long club with a sharp edged lozenge shaped head. Examples of the long club examined strongly resemble the spears of the Cook Islands which in turn, appear to be copies of metal prototypes. The Maoris used several types of club which seem to fall into two classes, long staves and short, sharp edged weapons, such as the mere. The Maori weapons are well known. In Samoa and Tonga we find a great variety of clubs, most of which are of types also found in Fiji. These weapons have been fully described by Churchill (69). As a whole they show little resemblance to the forms found in marginal Polynesia. Even the nuclear Polynesian paddle clubs bear much less resemblance to those of the Marquesas than the Marquesan ones show to some Melanesian weapons, notably those from the Solomon Islands.

No clubs at all resembling the Marquesan *uu* appear in other parts of Oceania, and it seems certain that it is a local development. If we ignore its decoration we find that the *uu* differs from the paddle club only in the thickening of the end and the lateral knobs. The handles of the two types are identical, and in both the head has a rounded outline, flat oval cross section, and sharp edges. It is evident that the *uu* as a whole represents a highly conventionalized face to which the knobs bear the relation of ears. As projecting ears are a common fea-

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

411 ture of Marquesan figures it is quite possible that the knobs might be added to
171 a paddle form on which a face had been carved with the idea of rendering the
532 human likeness more complete. The thickening of the end is more difficult to account for, but this also may have arisen from the native artistic convention which calls for wide curves over the eyes. It is but a slight step from the paddle club to the *uu*. Evidence of the priority of the paddle club is offered by the use of small replicas as chiefs' insignia.

411 The distribution of narrow-bladed staves is especially interesting. In Polynesia their use appears to have been limited to two localities, the Marquesas and New Zealand, with a related form in Easter Island. The Marquesan staves are as a rule longer than those from New Zealand, but the blade form is practically identical, the differences between the two types lying in the treatment of the upper end, or head, which in New Zealand was usually carved into a head with a projecting, pointed tongue, and in the Marquesas was finished with a pompom of human hair. In both, the shaft immediately below the head was covered with a woven sleeve. The Easter Island implements are clearly related to these staves, but differ from them in having a broader blade, no sleeve, and an upper end carved into two heads placed back to back. The Marquesan staves grade into the paddle clubs, although they always retain the characteristic decoration of the head. As paddle clubs appear to be lacking in both New Zealand and Easter Island it seems improbable that the stave was developed from this weapon. Certain Melanesian digging sticks now in the Field Museum are identical in blade form with the Maori and Marquesan staves, and there are even a few examples in which the upper ends are carved and decorated. A. B. Lewis of the Field Museum says that he has frequently seen digging sticks employed as staves by the older men in Melanesia, and it would appear not improbable that the staves of the Maori and Marquesans have been derived from some such tool. The fact that the Maori stave was an important weapon does not militate against this assumption, as even among the Maori digging sticks were sometimes used as weapons while many of the Melanesian examples are known to have been used interchangeably as tools and clubs. The Fijian chiefs' staves lack the flattened blade, just as do many of the Fijian digging sticks.

It is rather curious that large weapons edged with sharks' teeth appear to have been entirely lacking in the Marquesas, although at least two forms were in use in the Society Islands (Ellis, 71, p. 297, p. 413).

Weapons resembling the Marquesan double pointed spike (*ake hewa*), were rather common in Hawaii, while a related form was important in the Society Islands. Their use in Samoa and Tonga seems doubtful, although the data from those islands is still too incomplete to allow of a definite statement.

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

CEREMONIAL OBJECTS

There are a number of Marquesan objects which probably had a religious or ceremonial significance. The most interesting of these is a tapa covered object hewn from a single piece of breadfruit wood (Pl. LXXXIV, *A*) which is listed in the Bishop Museum catalog as an idol.

The lower part or body is in the form of a thin flat tablet. The upper part, or head, juts out sharply from the body in front and protrudes slightly beyond it in the rear. The two sides of the face are slightly concave, meeting in a sharp longitudinal keel. The interior of the head has been roughly hollowed out from the rear, probably to reduce the weight of the object. Two short double pointed sticks of fau wood, only one of which is now in position, were fastened to the back of the head transversely. They were attached with sennit cords which passed through holes in the edges of the object. The body, and the front, top and sides of the head, are covered with ute tapa, which was evidently put on while moist. The back of the head does not seem to have been covered. The tapa is gathered in a knot on the top of the head, and is glued together on the back of the body so skillfully that the joining is hard to detect. The whole object, exclusive of the back of the head, is covered with designs painted in red and black. It is evident that the designs upon the front of the head are intended to represent two large eyes, while bands along the lower edge of the head and on the upper part of the body represent the upper and lower jaws of an open mouth. The spaces around the eyes and inside the mouth, and the front and back of the body, are filled with decorative designs most of which seem to be tattoo designs. The painting was evidently done free hand, and shows considerable skill.

The rough finish of the back of the head in this figure suggests that it was formerly attached to some object in such a way that this part was concealed, but the body of the figure is painted on both sides. Although we have no information as to the use of such figures, it seems possible that they were attached to the beams of houses in *me'ae*, the back of the head resting against the beam and the body hanging below it. Tapa covered bird effigies, painted red, were placed on the ridge pole of the tall pyramidal sacred house at Pua Ma'u, Hiva Oa.

The use of effigies covered with painted tapa in the Marquesas brings to mind the similar Easter Island practice. The figures from the two localities have little more than the principle in common, but in view of the complete absence of such figures elsewhere in Polynesia even this is significant. They are not recorded from Micronesia, and even in Melanesia we find no close parallels, except in New Britain where the Baining are said to make huge tapa covered figures thirty feet high (Lewis).

Small wooden figures were probably made by the Marquesans in ancient times, although the few examples known seem to be post-European. There is no definite information as to their use, but they may have been employed for the same purpose as the small stone figures. (See p. 345.) Plate LXXXIV, *B*, shows a modern wooden figure which is interesting chiefly as an example of the breaking down of the old artistic convention under European influence. The proportions of the body and legs, and the modeling of the legs, are much more naturalistic than in the old stone figures. The arms on the other hand, are smaller in proportion to the figure than those of the old statuettes. The head is more nearly in

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

778 proportion to the body and although the old convention is retained for the fea-
532 tures, the eyes are smaller and more elongated. It is interesting to note that many of the modern stone figures, which are purely commercial, show the same changes in convention. Those which do not exhibit this modified convention are crudely naturalistic, and no wooden specimen was seen in which the ancient convention has been accurately reproduced.

A curious double statuette, now in the possession of Mme. Mallius of Ta'aoa, Hiva Oa, is shown on Plate LXXXIV, *C*. It is made of *toa* wood, and has been stained black, apparently by the process used in coloring war clubs. This would indicate a considerable age, although the carving appears to have been done with metal tools. The lengthened leg and disproportionately shortened arm of the degenerate convention are present, but the faces are surprisingly naturalistic. The two figures, which are male and female, were originally joined together at the back, as in practically all Marquesan double figures.

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

	NUKU HIVA	HIVA OA	FATU HIVA
String records	Rare or absent	Common	Common
Wood carving	Inferior	Good	Good

Stone construction, ceremonial structures, sculpture and methods used for the disposal of the dead are reserved for detailed discussion in a report on Marquesan archaeology in preparation.

STONE CONSTRUCTION

	HIVA OA	NUKU HIVA	FATU HIVA
Rough Stone	Smaller stone, poorer construction	Large stone, good construction	Small stone, poor construction
Cut Stone	Rare except in ceremonial structures	Common in structures of all sorts	Rare even in ceremonial structures

CEREMONIAL STRUCTURES

	NUKU HIVA	HIVA OA	FATU HIVA
Tohua	Large surrounded by platforms	Smaller, platforms on one side only	Small, enclosed by wall, platform on one side only
Me'ae	Platforms like house platforms, small and simple	Many terraces and platforms, large and complex	Smaller than Hiva Oa but complex
Linking of Tohua and Me'ae	Absent	Constant	Constant

SCULPTURE

	NUKU HIVA	HIVA OA	FATU HIVA
Wooden Images	Common	Common	Common
Stone Images	Rare	Common	Rare
Relief Carvings	Absent	Common	Rare or absent
Architectural Images	Very rare	Common	Rare or absent
Detached Heads	Very rare	Common	Rare or absent

DISPOSAL OF THE DEAD

	NUKU HIVA	HIVA OA	FATU HIVA
Mummification in dwelling	Common	Rare	Normal
Mummification in separate house	Rare	Normal	Rare
Platform for embalming house	Absent	Common on s. side of island, rare on north	Rare
Coffin	Canoe shaped with wood cover	Trough shaped with cover of poles	Trough shaped with cover of poles
Tree burial	Common	Rare	Rare

Except for stone construction, ceremonial structures and sculpture the local differences now ascertainable within the Marquesas are so slight that little can be deduced from them; but they appear to point to a higher development of carving in the southern islands of the group and of stone construction in the northern islands. The blending of these two influences in Hiva Oa produced the high development of stone sculpture on that island.

Comparative Table Material, Culture—Continued

Art

	Marquesas	New Zealand	Hawaii	Society Islands	Samoa	Tonga
Carving	High development with application to houses, canoes, tools and utensils	High development with application to houses, canoes, tools and utensils	Poor development, not used on houses, canoes or tools, a few utensils decorated with figures carved in round	Moderate development, applied to canoes and some utensils	Poor development, applied to canoes (trunks) and weapons	Poor development, weapons only
Inlay	Not used	Eyes of images only	Eyes of images and a few utensils	Rare or absent	Not used, carved designs on weapons filled with lime	Crude, weapons only
Painting	Practically absent	Applied to rafters, canoes and images	Tapa only	Tapa only	Tapa only	Tapa only
Designs	Curvilinear or angular geometric; spiral predominant; use of conventional faces or figures as decoration; floral and animal forms rare	Curvilinear, angular geometric designs rare; spiral predominant, use of conventional faces or figures as decoration; floral and animal forms rare	Angular geometric designs with a few floral; spiral absent; human or animal forms not used	Angular geometric or circles, no spirals; human and animal figures in tattoo; floral designs on tapa	Angular geometric or floral; spiral rare or lacking; human and animal figures (outline) on weapons	Angular geometric or floral; no spirals; figures rare or lacking
Treatment	Surface divided into zones or sections which are treated symmetrically, conventional superposition of designs	Surface divided into a few large sections or treated as a whole; superposition of designs common	Designs applied to stripes or over whole surface (tapa only); no design superposition	Curved surfaces divided into sections treated separately; tapa surface treated as whole; no design superposition	All surfaces divided into sections treated separately; no design superposition	All surfaces divided into sections treated symmetrically, no design superposition
Human figures	Conventionalized only	Conventionalized and naturalistic	Conventionalized and naturalistic	Conventionalized, very crude	Not used (one doubtful example)	Rare, no data on form

Conventions of Human Figures

	Marquesas	New Zealand	Hawaii	Society Islands	Samoa	Tonga
Leg	Half flexed	Half flexed	Half flexed	Half flexed	.....	.....
Arms	At sides, hand on abdomen or one hand to mouth	At sides, hands on abdomen or one hand to mouth	At sides, hands on hips, Hand to mouth position not used	At sides, hands on abdomen or one hand to mouth	.....	.....
Hands	Five fingers of equal length, outer fingers connected by groove behind three inner	Three fingers of equal length	Five fingers when indicated	Five fingers or not indicated	.....	.....
Body	Formed by a series of planes meeting at well defined angles	Simple treatment, rounded contours	Formed by a series of planes meeting at well defined angles or complete element with rounded contours	Formed by a series of planes meeting at well defined angles, final treatment as simple treatment with rounded contours	.....	.....
Mouth	Exaggerated, oval, protrusion of tongue	Exaggerated, beaked or figure eight form, protruding tongue	Exaggerated, beaked or figure eight form or oval (in naturalistic figures); protruding tongue, common in semi-naturalistic figures	Exaggerated, oval, protrusion of tongue, in naturalistic mouth	.....	.....
Nose	Flat, nostril exaggerated	Nostril exaggerated, bridge of nose not shown in many cases	Nostril exaggerated, bridge of nose not shown in some cases	Higher than Marquesan convention and more naturalistic, nostril exaggerated	.....	.....

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Memoirs Bernice P. Bishop Museum
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Comparative Table Material Culture—Continued

Stone Construction

	Marquesas	New Zealand	Hawaii	Society Islands	Samoa	Tonga
Eye	Broadly oval to round, encircled by raised rim; straight or with slight upward slant	Narrow pointed oval, pronounced upward slant	Narrow pointed oval, pronounced upward slant; also straight eyes (less common)	Pointed oval encircled by raised rim; eye sometimes omitted	.....	.....
Brows	Exaggerated, high, arched	Exaggerated, high, arched	Exaggerated, high, arched	Exaggerated, high, arched or straight	.....	.....
Rough stone	Highly developed, wall terrace and platform	A few extensive structures, little or no stone construction in recent times	Highly developed, wall, terrace and platform	Well developed, wall, terrace and platform	Moderate development, wall and platforms. Large ancient structures	Moderate or poor development, wall and platform
Cut stone	Highly developed, rectangular slabs set on edge to face terraces or platforms	Not used	Rare, rectangular slabs set on edge to face terraces or platforms	Highly developed, rectangular slabs set on edge to face platforms, conical forms	Pale o le Fe'e only; stone posts	Highly developed, rectangular slabs set on edge to face platforms and trilithon

Mortuary Practises

	Marquesas	New Zealand	Hawaii	Society Islands	Samoa	Tonga
Mummification	Normal; evisceration by anus and rubbing with coconut oil; in dwelling or special house	Rare in historic times; evisceration by anus, rubbing with oil and smoking, special house	Not practised, temporary preservation by filling body with salt or by varnishing	Normal, evisceration thru incision and rubbing with coconut oil; in special house, anciently in dwelling	Practised by one family only; method like Society Islands	Not practised
Earth burial	Rare, limited to priests and diseased or leprous; flexed position (?)	Rare, usually limited to slaves; flexed position	Lower chiefs, some priests, commoners; chiefs and priests extended, commoners usually flexed	Limited to lowest class, flexed position	Normal, extended position	Normal, extended position
Body kept until disintegration	Normal	Normal	Rare; decay hastened by burial and fire	Normal	One family only (see mummification)	Not practised
Disposal of bones	Placed in cave or sacred place; skulls of chiefs preserved	Placed in cave or hollow tree; heads of chiefs sometimes preserved	Kept in dwelling, in special house or in sacred place or placed in caves	Skulls preserved, bones buried in sacred place or put in cave	Skulls of chiefs sometimes kept	.....
Vaults	Priests only, form of vault unknown	Not used	Vaults in platforms, priests and lower chiefs (?)	Not used	Rare if present	Stone vaults in mounds (langi) used by all chiefs

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HOUSE DECORATIONS: *A*, WOODEN LEGS WITH TATTOO DESIGNS, PROBABLY USED FOR BED; *B*, ATLANTID HOUSE POST, FROM SACRED HOUSE ON ISLAND OF UA HUKA; *C*, CARVED HOUSE POST, ISLAND OF HIVA OA; *D*, *E*, STONE FIGURES FROM DWELLING PAEPAE IN PUA MA'U, HIVA OA.

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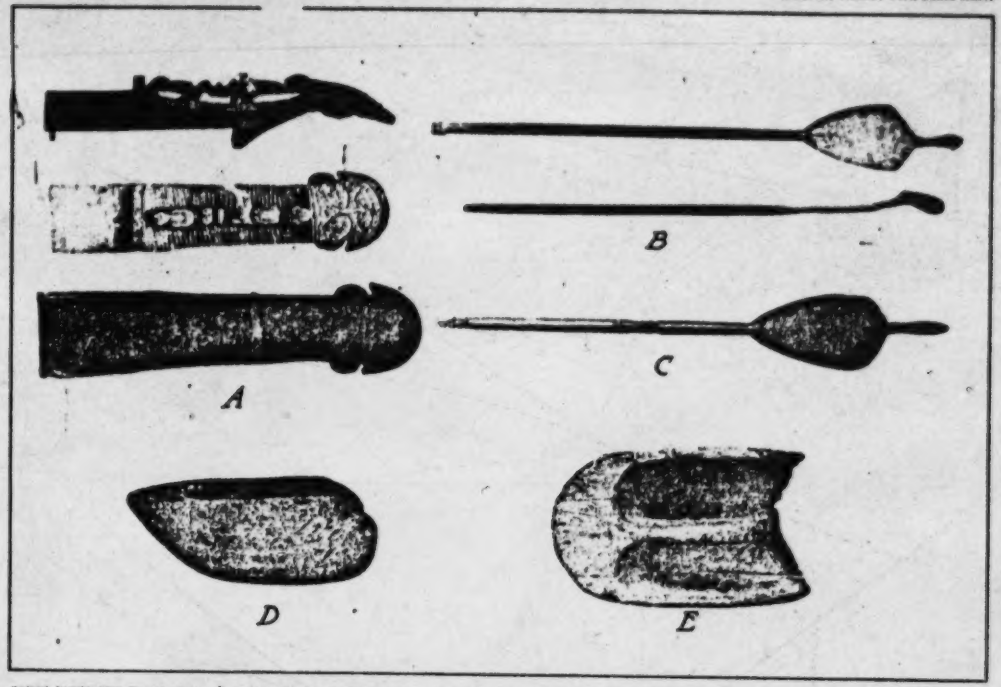
End plate 27



CANOE PARTS AND EQUIPMENT: *A*, SIDE, TOP AND BOTTOM VIEWS OF BOW PIECE FROM OLD MODEL; *B*, REAR AND SIDE VIEWS OF ORDINARY PADDLE; *C*, MODERN CARVED PADDLE; *D* AND *E*, SIDE AND TOP VIEWS OF CANOE BAILER.

7: Lemon E-5 (1920-1921) 1923 OX6 Marquesas OX6

End plate 4

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STONE ARTIFACTS AND UTENSILS: *A*, TOP VIEW; *B*, SIDE VIEW OF CARVED NET-SINKER (UNIVERSITY MUSEUM, PHILADELPHIA); *C*, PIPE; *D*, EFFIGY PIPE, SIDE AND FRONT VIEWS; *E*, FRAGMENT OF DECORATED BOWL.

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

[End plate 10]

7: Linton E-5 (1920-1921) 1923 OIX6 Marquesas OIX6

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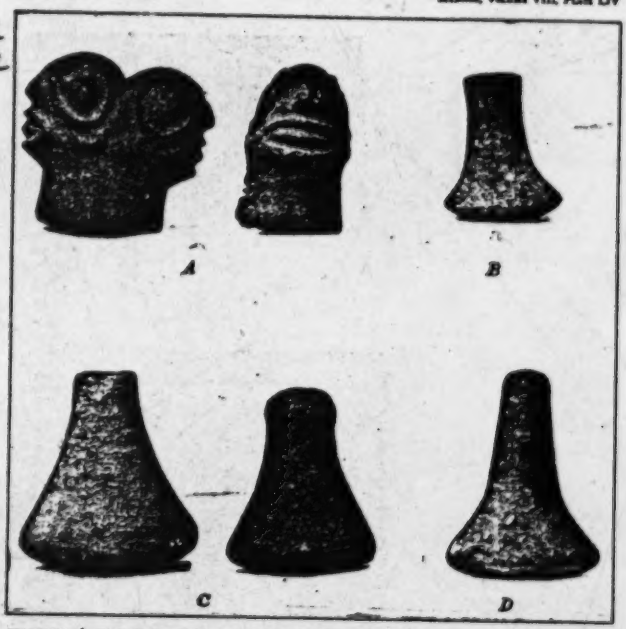

FOUNDERS: *A*, HEAD OF FOUNDER OF UNUSUAL TYPE, FRONT AND SIDE VIEWS; *B*, CHILD'S FOUNDER; *C*, FOUNDERS FOR INFANTS' FOOD; *D*, SALT FOUNDER.

[end plate 15]

STONE CARVINGS: *A*, *B*, STONE FIGURES, FRONT, SIDE AND REAR VIEWS; *C*, INVISIBLE FIGURE, FRONT AND SIDE VIEWS; *D*, OBJECT OF UNKNOWN PURPOSE, HEADS CARVED ON UPPER END.

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[End plate 16]

Lothrop E-5 (1922-1923) 1923 COLL Marquesas CERÉ

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

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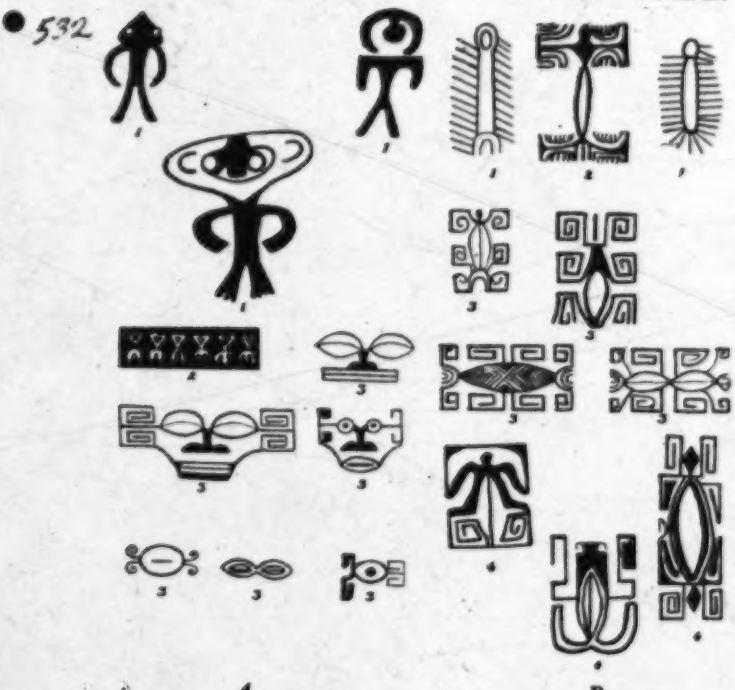

REPRESENTATIONS OF HUMAN AND ANIMAL FIGURES: *A*, 1-3, HUMAN FIGURES; *B*, 1-4, ANIMAL FIGURES.

[end plate 25]

7: Linton E-9 (1920-1921) 1923 OXé Marquesas OXé

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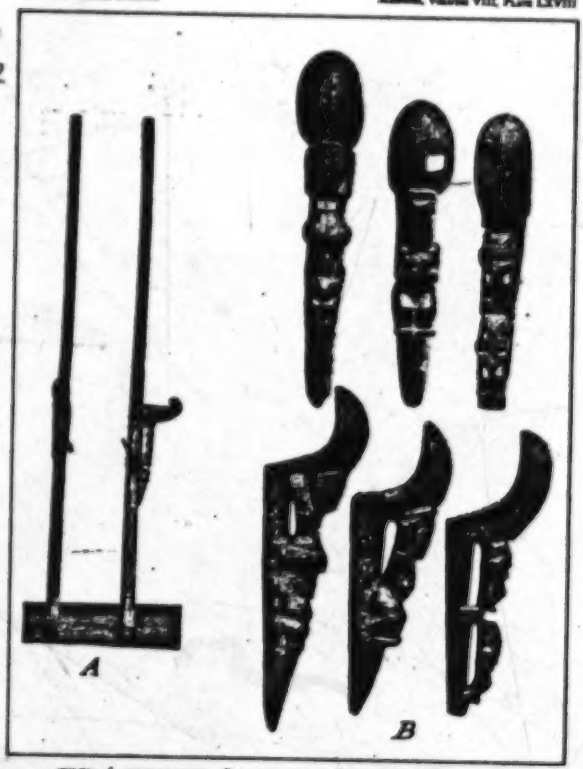

STILTS: *A*, WOODEN STILTS; *B*, DECORATED SURF STICK, FRONT AND SIDE VIEWS.

[end plate 29]

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

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INSTRUMENTS FOR PERSONAL ORNAMENTATION: *A*, TATTOOING INSTRUMENTS—(1) COCONUT CUP CONTAINING PIGMENT, (2) COMB OF HUMAN AND BIRD BONE, (3) BAMBOO BOX IN WHICH COMBS ARE KEPT; *B*, EAR PIERCERS OF BONE AND TORTOISE SHELL.

[end plate 36]

7: Luzon E-5 (1920-1921) 1923 OXo Marquesas OXo

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HAIR ORNAMENTS: *A*, TUBES OF HUMAN BONE; *B*, CARVED TUBES OF HUMAN BONE.

[end plate 44]

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IMAGES AND STRING RECORDS: *A*, TAPA COVERED FIGURE—FRONT, SIDE AND REAR VIEWS; *B*, WOODEN FIGURE—FRONT AND SIDE VIEWS; *C*, SMALL IVORY STATUETTE OF THE WIND (COURTESY OF MME. MALLON); *D*, GENEALOGICAL STRING RECORD (COURTESY OF H. GEORGE LA GARDE); *E*, STRING RECORD USED IN THE RECITATION OF CHANTS.

[End plate 45]

T. Lemon E-5 (1920-1921) 1923 OX6 Marquesas OX6

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

house posts (Pl. III, *d*). A third design, found on a drum, is a series of concentric diamonds which also is a common house post design. Undoubtedly other forms of ornamental lashings were used but information concerning them is no longer available.

531X 284

CARVINGS IN THE ROUND AND IN HIGH RELIEF

The only figures carved in the round or in high relief by the Marquesans are representations of human beings. Large figures are carved in wood and stone; small figures in wood, stone, bone or ivory. Most of the large figures set up in the sacred places to represent gods are carved in the full round. Stone figures carved in the half-round or three-quarters round are set into the facing of stone walls of house platforms and sacred places; wooden figures carved in the full round are used as posts to support the roofs of dwellings. Small figures carved in human bone are used to ornament the handles of many coconut bowls and are used also as ear ornaments. Some ear ornaments are made of whale bone and whale tooth. Wooden staves surmounted by small human figures carved in the full round have been seen, and a number of objects such as fan handles, canoe paddles, war clubs and *popoi* pounders, display human figures carved in high relief.

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The convention employed for the figures is that of the tiki. In most of the carvings the head of the tiki is disproportionately large and has as its most prominent feature round or pointed oval spectacle eyes with a high ridge through the center terminating in the ears and the nose. Supra-orbital ridges are generally indicated and these likewise terminate in the ears which on the small figures are usually represented by two connected spirals turned toward each other. On a few specimens only single spirals are seen and on larger figures a projecting longitudinal flange replaces the spiral. The nose is shown in different lengths but is always broad and flat. The mouth is very large and is always open, showing the tongue.

531X 532

The bone ornaments on the handles of coconut bowls show only the upper half of the body. Below the characteristic head the arms are shown at the sides of the body with the hands resting on the stomach. In one tiki figure the left hand touches the chin and in another the right arm rests on the right shoulder. Some tikis have five fingers on each hand; others have only three or four.

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In the portrayal of the complete tiki figure the legs are shown in a semi-squat or flexed position. In figures carved in the full round, the feet are indicated but not the toes; two dolls which do show the toes were probably recently made. The figures are pierced between the legs so as to make them appear as naturalistic as possible. The sex is usually indicated

531X 532

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

X531 X532 but is not over emphasized. Many of the heads of *popoi* pounders are carved in high relief into tiki faces placed back to back. Some of the handles of war clubs and of canoe paddles show tiki faces or complete tiki figures also carved in high relief. One war club has a series of three figures one above the other on two sides of the handle. In the upper figure the hands rest on the stomach, in the middle one the right hand is raised to the mouth and in the lower figure the left hand is similarly raised. The upper figure has four fingers on each hand, the second has five fingers on the upraised hand and four on the hand resting on the stomach, and the lower figure has three fingers on one hand and none indicated on the upraised hand. All three of these tikis represent the male sex. The series on the other side of the handle includes one male and two female figures; only the upper figure shows any fingers and these only on the left hand. One of the most beautiful pieces of carving in the Bernice P. Bishop Museum collection of Marquesan objects is a fan handle. Unfortunately two pieces have been broken off the lower end of the handle. There were originally three double tiki figures—that is, two series of three figures each placed back to back. The upper and lower figures are quite conventionalized and form a sort of hilt; the central figure, the largest of three, is very naturalistic in its convention.

CARVINGS IN LOW RELIEF

X531 Carvings in the round and in high relief form only a small part of Marquesan decorative art, much more common are the carvings in low relief on flat surfaces: the ordinary carvings on such objects as wooden bowls, canoes, and clubs.

Marquesan carving is particularly rich in the number of design elements employed. For convenience in presentation and for comparison Marquesan designs are described under the headings: angular geometric designs, curvilinear designs, elements common to angular and curvilinear forms, motifs composed of several elements, and naturalistic representations.

Angular Geometric Designs

Plain straight lines are used in a number of positions and to serve several purposes. They are employed alone as a distinct design element, and are also used to separate zones or to fill parts of a larger design. The lines are carved at right angles to the long axis of the object (Pl. II *a*), parallel to the long axis of the object, or in a diagonal position (Pl. II, *e*). There are a few examples of radiating lines (Pl. VI, *c*) and in quite a number of designs lines are found with one or both edges scolloped (Pl. III, *c*).

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

531 figures in various poses that may well have pictographic significance are 304 shown by Mrs. Handy (18, Pl. xv, *C*).[1]

SUMMARY

531 Marquesan designs may be grouped roughly into three classes: House post designs, which are predominantly angular geometric; bowl designs which are predominantly curvilinear; and tattoo designs.

Designs for house posts were extensively used on recent canoe models and were probably used on ancient canoes. The table of design elements (pp. 32-34) shows that bowl designs make use of the largest number of design elements and motifs. They even include most of the house post designs although in subordinate positions. The most important bowl designs not found on house posts are the hook scroll, curvilinear spirals, small tiki faces, floral designs, and representations of insects. The few angular spirals seen on house posts are not typical, but this design is important in bowl decoration. *Mata, kaake,* and pierced ovals are as characteristically bowl designs as tattoo designs. Bowl designs have been freely used in the decoration of canoe paddles, war clubs, treasure boxes, chisel handles, stilts and *pakea.*

531 171 The designs of ornamental sennit lashings extensively used in the Marquesas, Tonga, and Samoa are similar to those carved on Marquesan house posts. It seems probable that these designs were originally worked out in the sennit lashings and that in the Marquesas they were later copied in wood carving.

531 532 The tiki figure has gone through an extensive process of conventionalization, many stages of which are visible in the Marquesan carving. There is a gradual degeneration of design from the complete tiki figure carved in the full round, represented by the large wooden and stone idols and by a few wooden house posts, to tiki figures representing only part of the body, usually the upper half, as found on small bone ornaments. The next step is to omit the body entirely and show only the face which in turn is still further reduced, leaving out one facial feature after another until only the eyes or eyes with ears attached remain. It should not be inferred that the highly conventionalized forms are now used to the exclusion of the more complete tikis. The design is chosen to fit the object and the space to be decorated, but there are far more tiki faces than full tiki figures and more incomplete tiki faces than complete ones.

531 The *mata* is closely related to the tiki face and may have been derived from it. *Mata* are much more in evidence on canoe models and canoe paddles than on war clubs and bowls; the opposite relation holds for tiki

[1] [See B. Handy, this file.—Analyst]

10: Linton E-5 (1920-1921)1939
OX6 Marquesas OX6

Famine was a constant and entirely unpredictable threat. The fear of famine resulted in a tremendous value being placed on food. Marquesan eating habits and everything associated with food show the effect of this periodic shortage.

At the age of ten every child went through the ceremony of sanctifying the hands; after this, he could prepare food for himself and others. The cooking and eating were done in separate houses set twenty yards or so from the main dwelling. No one ever ate in the dwelling house or near the food-storage house. Food for men and for women was prepared separately and even cooked at different fires and in different utensils. Most foods were eaten by both men and women, although there were some food taboos for women. There were a number of permanent taboos on food; certain foods could not be eaten by persons in certain occupations; taboos were imposed for several months before a feast, largely to insure bountiful provision for the occasion. A family head might taboo the crop from certain trees in preparation for a betrothal or other ceremony. However, taboos on specific foods were not highly developed. This may have been due to the periods of famine, when such taboos would have seriously interfered with survival.

The social value of food is reflected in many ways; first, in the regulation about its use, and again in the tremendous elaboration and decoration of the various objects used in connection with food. For example, the breadfruit pounders, made of rock and weighing from one and a half to three pounds, were usually carved in a design of human faces. The labor of such carving was enormous, as the stone was very hard and the only thing available to cut it with was the teeth of rats. To carve the top of a pounder would take all a man's spare time for six months. Similarly, the utensils from which food was eaten, the cocoanut cups and containers in which spare food was stored, were carved with extreme delicacy and elaboration, for the Marquesans were artists of a high order.

Food was kept in a special storehouse mounted on posts and taboo to women. Food was one of the few things subject to

/51cont./

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argyrostoma). Therefore, the glans characteristic of this type was probably quite large, circular in section, possessing a blunt terminus and possibly a slightly everted urethral meatus.

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Marquesan males are quite careful to conceal their genitals in the presence of strange Europeans. It would thus be easy for a short-term observer to be completely misled and attribute intense modesty to them. /52/ Such modesty would be completely erroneous, however. Complete nudity is quite common among male groups, especially in fishing parties or in bathing groups, where no attempts are made to conceal the genitals. In such groups, there is a continual undercurrent of sexual horseplay and joking involving the qualities of the genitalia of those present. Some of this verges on the homosexual as will be discussed below. Males will also construct female torsos in the wet sand at the waters edge, and copulate with them briefly, or pile and rub wet sand gently around the penis while seated at the waters edge or in the shallows. There is much concealed curiosity among Marquesans over the genital anatomy of Europeans, particularly regarding the foreskin and results of circumcision in general, as well as for the inevitable comparisons of size.

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In adolescence, homosexuality among males appears with sharply increased frequency. An explanation of the term "homosexual" in Marquesan terms is necessary before proceeding further. Although we will discuss under this general rubric all the behavior that our society would label as homosexual, the Marquesans divide their behavioral continuum differently. Acts of homosexuality are accepted as a substitute for heterosexual relations in time of scarcity of women and as especially characteristic of adolescent behavior. On the other hand, habitual homosexuality, in which female company is eschewed almost entirely and male lovers are taken, earns the appelation of mahu -- deviate. Such conduct in the male is usually associated with transvestitism to varying degrees, assumption of female economic roles and

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